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ABSTRACT

This collection of doctoral student research papers begins with a biographic dedication to Marilyn Zurmuehlen. The papers and their authors are introduced in brief discourse by a faculty mentor (mentor's introduction). Articles include: (1) "Feminism < > Dialogic Interaction < > Research (Miriam Cooley), introduced by Elizabeth J. Sacca, Concordia University; (2) "Art, Culture, and Chinese American Students: An On Going Case Study at a Chinese Community-based School" (Mei-Fen Chen), introduced by Enid Zimmerman, Indiana University; (3) "Preliminary Examination of Reductive Tendencies in Art Understandings and Lesson-Planning of Pre-Service Teachers" (Georgianna Short), introduced by Judith Smith Koroscik, Ohio State University: (4) "Genres of Art History and Rationales For and Against the Inclusion of Art History in Elementary School Curricula: A Philosophical Study Addressing Clarification and Justification Questions Regarding Art History Education" (Cheryl Williams), introduced by Kenneth A. Marantz, Ohio State University; (5) "Truth and Community: Reality Construction in the Visual Arts" (John White), Pennsylvania State University; (6) "Relating Continuity and Change to the Tabasaran of Daghestan" (Lorraine Ross), introduced by Steve Thunder-McGuire, University of Iowa; (7) "The Conceptual Analysis of the Construct Multicultural Art Education" (Bill Davidson), introduced by Larry Kantner, University of Missouri; (8) "An Exploratory Study of Nonverbal Digital Video Interactive Analytic Techniques Applied to an Individual Learning Dance" (Karen Keifer-Boyd), introduced by Beverly J. Jones, University of Oregon; (9) "Intrinsic Motivation and Social Constraints: A Qualitative Meta-Analysis of Experimental Research Utilizing Creative Activities in the Visual Arts" (Gloria Sharpless), also introduced by Beverly J. Jones, University of Oregon; and (10) "Reflections and Refractions of Societal Images: The Cultural Formation of Self-Identity in a Middle School Art Classroom" (Monica Kirchweger), introduced by Ron W. Neperud, University of Wisconsin. (MM)

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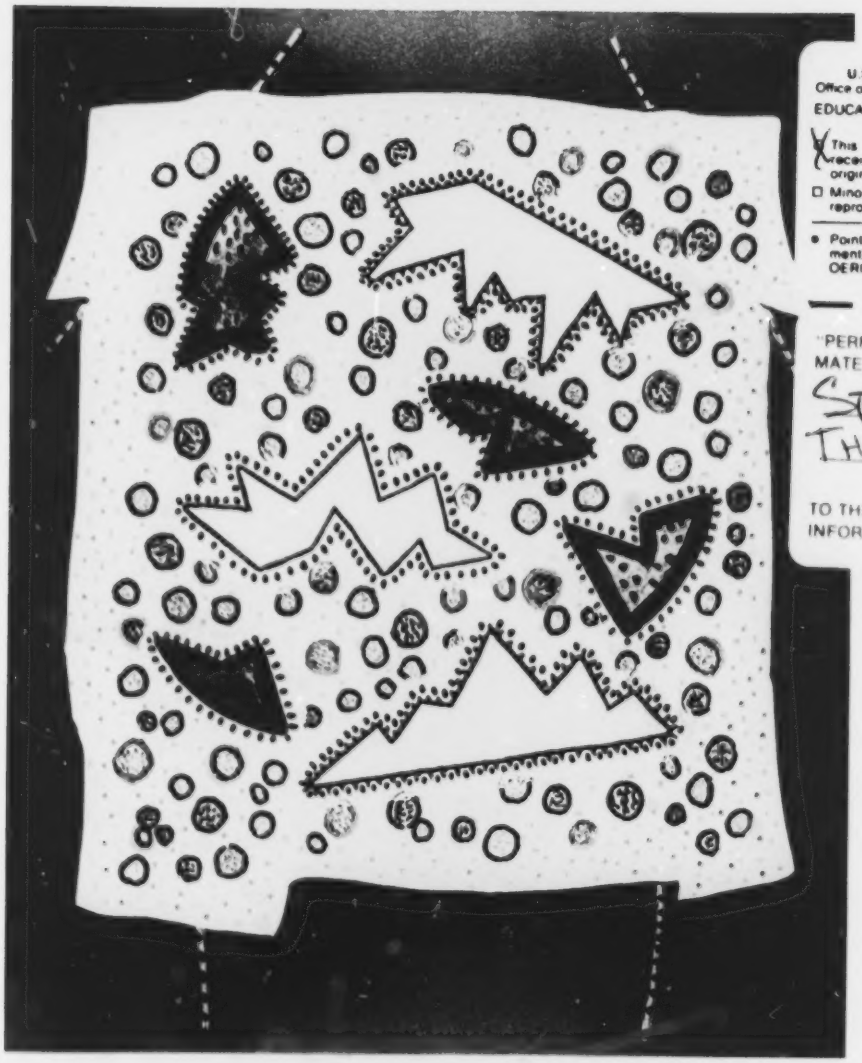
MARILYN ZURMUEHLEN

WORKING PAPERS IN ART EDUCATION



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Marilyn Zurmuehlen
Working Papers in Art Education, 1993

Number 12

1993

introduction

Marilyn Zurmuehlen's insistence that we come as close as possible to the stories of artmaking was underpinned by a conviction of willing openness to new thoughts and ideas. She made this clear to a considerable number of doctoral students studying across the United States and Canada when in 1982, as Chairperson of Seminar for Research in Art Education, she began the Graduate Research Seminar, a national forum for graduate students to present research, and the corresponding publication of that doctoral student research, **Working Papers in Art Education**. The maintenance of a diverse community of Art Education inspired Marilyn. **Marilyn Zurmuehlen's Working Papers in Art Education** continues with the publication of research papers.

Nearly sixty years after waking in the Bitter Root Mountains surrounded by an unexpected August snow Norman Maclean reflected, "When I looked, I knew I might never again see so much of the earth so beautiful, the beautiful being something you know added to something you see, in a whole that is different from the sum of its parts." In a similar way one of Art Education's research projects these days is to restore the wisdom of adding something known to something seen, both in art making and art teaching. The papers collected in this volume ground art education in a dialectic of personal experience and theory. Here, artists/teachers have stories to tell which inform research, and research theory completes meanings of personal artistic inquiry.

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Steve Thunder-McGuire
Editor

On the cover, an untitled porcelain work by Marilyn Zurmuehlen

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Marilyn Zurmuehlen

Marilyn Zurmuehlen died November 19, 1993, at her home in Iowa City, Iowa. People with whom Marilyn was a colleague and teacher, while she was head of Art Education and Professor of Ceramics at The University of Iowa for twenty years, and on the faculties of The Pennsylvania State University and The University of Missouri, know how fortunate they were to have worked with her. Marilyn received her Ph.D. from The Pennsylvania State University, University Park, PA; and studied at Osaka University of Arts, Osaka, Japan; Haystack Mountain School of Crafts, Deer Isle, ME; The Cleveland Institute of Art, Cleveland, OH; Case Western Reserve University, Cleveland, OH; Ball State University, Muncie, IN.

A larger community of art education, who remember Marilyn as an inspired teacher, will remember how she chose to present to the field a particular vision of research with the emphasis on faithfully rendered meaningful experience. Marilyn was a researcher who let life's curiosities have their full dignity. She is the author of **Studio Art: Praxis, Symbol, Presence** and a co-author of **Understanding Art Testing**, as well as numerous articles published in **Art Education**, the **Canadian Review of Art Education Research**, the **Journal of Multi-Cultural and Cross-Cultural Research in Art Education**, **Studies in Art Education**, and **Visual Arts Research**, among others. In 1993 Marilyn was honored by being elected a Distinguished Fellow of the National Art Education Association. This honor was added to her being awarded, in 1990, the June King McFee award for her continuing achievement in scholarly writing, research and professional leadership in the field of art education.

On December 19, 1993, The University of Iowa held a memorial service in the Old Capitol. I read the acceptance speech, "Living by Narratives in Art and Art Education," that Marilyn gave when she was presented the McFee award. Perhaps it was because her speech was an autobiographical account, complete with anecdotes of painting baked mud as a child and remembrances of people who contributed to her life's story, that I kept thinking of how no one knows for sure where great teaching comes from. Her story seemed to me a captivating record of events and circumstances relaying to listeners and me a purpose, an element of which was teaching. I was reminded how Marilyn so profoundly understood herself as a part of a larger cycle of doing and remembering, that her students became aware of good reasons to be more attentive and more reflective. It struck me that Marilyn first came to know me as a storyteller and that I learned from her that history was immediate experience and so, in turn, Marilyn is present while I'm telling stories. And for this reason, it is probable that her contribution as a teacher may rise anonymously in the life of a grandchild.

The maintenance of dutiful reflection in the making of essential artifacts brought Marilyn to an inescapable stance toward teaching and making: "Choosing from the vantage of the present, a particular view of a personal aesthetic past, we find a center from which to teach."

Figure 1. Marilyn Zurmuehlen, "Untitled," Ceramics.

mentor's introduction

ELIZABETH J. SACCA

Concordia University

Miriam Cooley studies the experiences of her students as Loren Cary studied those of her mother as she "turned out" elementary schools her children attended and department stores where she addressed a complaint to the personnel:

> He'd use that tone of voice they used when they had *important* work elsewhere. . . . Then he'd dismiss her with his eyes. I'd feel her body stiffen next to me, and I'd know that he'd set her off.
>
> "Excuse me," she'd say. "I don't think you understand what I am trying to say to you . . ."
>
> And then it began in earnest, the turning out. She never moved back. It didn't matter how many people were in the line. It didn't matter how many telephones were ringing. She never moved back, only forward, her body leaning over counters and desk tops, her fingers wrapped around the offending item or document, her face getting closer and closer. . . .
>
> They'd eventually, inevitably, take back the faulty item or credit her charge or offer her some higher-priced substitute ("like they should've done in the first place," she'd say, and say to them). They would do it because she had made up her mind they would (1991, p. 58).

Whether it was through "cold indignation" or "hot fury," turning out was a matter of will. "I came to regard my mother's will as a force of nature, an example of and a metaphor for black power and black duty. *My* duty was to compete in St. Paul's classrooms. I had no option but to succeed and no doubt that I could will my success" (p. 58).

St. Paul's was an "exclusive" prep-school that had become co-ed and had begun recruiting Afro-American students. White schoolmates and parents would ask Loren Cary and her friend Jimmy how they "managed to get to St. Paul's School" (p. 58). Years later she explained, "The point was that we

had been bred for it just as surely as they. The point was that we were there to turn it out" (p. 59).

Members of excluded groups who enrol in schools *will* those school to recognize their achievements and their ability to excel. Consciously or unconsciously, they are collaborating with teachers and administrators who are committed to inclusive curriculum and teaching (See **Transformations**).

As she asks her students about their experiences learning art, Miriam Cooley is encouraging them to articulate what Marilyn Zurmuehlen calls "the power of the particular, the conviction of the concrete" (1987, p. 27; 1990, p. 64). In doing so, she is demonstrating critical teaching as part of an active endeavor to transform education (Gluck & Patai, 1991; Ng, 1991; Weiler, 1988).

Miriam Cooley cites Julia Kristeva's description of the feminine as the other lacking desire, agency and creative possibilities, and its critique by Trinh T. Minh-ha and Barbara Christian.

Committed to their own creative possibilities, women art students resist the notions of feminine as the other lacking desire and agency. In adapting methodologies to these women in this specific situation, Miriam Cooley works to hear exactly what they are saying, what they are saying to their teachers and school, and how they, quietly or otherwise, are turning out their own education.

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Feminism < > Dialogic Interaction < > Research

Miriam Cooley

I am engaged in a descriptive, qualitative study which focuses on the learning experiences of women Visual Arts students in the Faculty of Fine Arts, Concordia University. I am conducting loosely structured, video taped interviews with forty undergraduate women. I am asking how these women understand their lives and artistic production and what meanings they develop or assign to the events of their school day. I am looking at their art work and I want to hear how they describe and reflect upon the representation of their ideas in their work. I expect that this approach will provide insights into the ways that women think about their art learning/art making processes and how they respond to the instruction that they receive.

Over the past year I have spent a great deal of time considering the issues I find to be inherent to the methods and practices of ethnographic research. In this paper I would like to review some of the theoretical perspectives that have informed my thinking about this project. In particular, I would like to consider some concerns drawn from my reading of feminist theory as it relates to issues of representation and the concepts of *Otherness* and *dialogue*. I am currently preoccupied with questions about the impact of these issues with respect to the methodology(s) that I employ as I proceed with this project.

Firstly, my MA thesis was a personal point of view investigation of video, from the perspective of the proposals of the dialogic nature of aesthetic response as proposed by Professor Stan Horner. The concept of a dialogic relationship between the artist/viewer and the artistic text and between teacher and student (and by analogy - in my present case, between research interviewer and respondent) is integral to Horner's concept of aesthetic response. He talks about a process of engagement with the work of art into which one journeys with one's whole self,

> into a dream time-space, engaging the 'active imagination' [...] into a world of analogical flow, of associations, puns and put-ons [open to the meaning(s) that] emerges at the intersection where expectation schema of a viewer's desire meet with those of the author's desire. (Horner 1989: 8)

The intangibility of these ideas provoked *my desire* to pursue further the question of the dynamics of aesthetic response, dialogic interactions (artist/text, viewer/text, self/other, teacher/student) and the construction of meaning within that process.

My long standing interest in the women's learning and artistic practice was, of course, informed by the wealth of critical and theoretical work produced by feminist writers, artists and educators. Psychoanalytic theory has very productively informed feminist literary and art criticism (Laura Mulvey, Kate Linker, Teresa de Lauretis, et. al.) particularly in that Freudian psychoanalysis has situated gender as a fundamental player in creative experience. While I have found psychoanalytic theory to be a problematic companion to feminism, I have none the less gleaned some valuable ideas.

A reference to Julia Krestiva in Horner's writing prompted me to pursue an exploration of her concept of *the semiotic*; a pre-oedipal space, seen as a site underlying the evolution of human creative processes. She describes the *semiotic* as a kind of pre-signifying energy, best understood as a trace, a precursory sign or imprint. It is the site of non-signifying, anarchic, undisciplined energies that animate the impulsive rhythms of the infant's body and which predates both conscious corporal control and the possibility of the distinction between subject and object. It is unspeakable; unimaginable; and necessarily feminine.

Those unfocused energies articulate the *chora*; a pre-imaginary, pre-linguistic rhythm **space**, anterior to the distinction between real and symbolic; a function of the infant's unmediated and illusionary relation with the body of the mother. The point of interest to me here is that "the symbiotic space shared by the mother's and child's indistinguishable bodies." Grosz (1989: 43) posits the maternal body as the site of the unspoken foundation of signification and source of *jouissance*.* This Symbiotic space must necessarily be "called to order" through the Oedipal crisis, Mirror phase and discovery of castration so that the symbolic order can be realized through language.

In Kristeva's scheme of things the semiotic and the symbolic together are the impetus, through their dialogic interaction, for the construction of the subject, the production of discourse, and the regulation of social relations. In spite of the apparent dominance of the symbolic order its security is never assured since dynamic semiotic energies continue as a perpetual threat. Her thesis is that artistic language functions in the *thetic* moment of primal repression and that distinctive avant-garde texts, and certain visual works reveal otherwise repressed traces of the semiotic energies which fuel poetic language.

In visual works, such as those of the Italian artist Bellini, she discerned the semiotic at play in the representation of the space between, and attitude of the mother and child, but most particularly in the luminosity of the sky and the diffusion of light within the pictorial space. (Kristeva 1980: 237)

A problem arises here in that, since she adheres to Freudian/ Lacanian psychoanalytic theory, the subject/agent/artist who eventually may have access to that luminous site is necessarily masculine. The feminine is

cast inevitably as the Other, lacking desire and hence lacking agency and creative possibility. Kristeva asserts that since there is no unified female subjectivity, the category of "Woman" does not exist and hence the impossibility of a feminine identity, even as maternal. Such a position on female subjectivity renders gender invisible and precludes any discussion of difference or sexuality, or of the socio-political con-sequences of how we live as gendered being. As Trinh T. Minh-ha says, "there is simply no point outside of Kristeva's 'sexual identities' from which to take up a position" (Trinh T. Minh-ha 1989: 104). It is not surprising that theoretical positions such as Kristeva's have been seen by many as an obscuration of female lived experience in favour of monolithic theory making in the 'male' camp of academia. (Christian 1987)

Obviously, one is not bound to this analysis and there are notable examples of feminist reassertions of sexual difference, not as an essentialist category but as a necessary recognition of female lived experience. Jessica Benjamin draws upon Winnicottian (1971) rethinking of Freudian analysis as she undertakes a reassessment of the psychic development of autonomous human subjects. She proposes a representation of female desire and agency realized through **transition** into *inter-subjectivity* rather than through radical individuation. In order to reposition the polarized masculine/feminine duality as a dynamic tension of difference; to find an alternative mode of structuring the psyche that acknowledges female will, agency and desire; and to make it possible for women to engage in authentic representational practices. Benjamin proposes the concept of "the intersubjective mode of desire [which] has its counterpart in **spacial** rather than **symbolic** representation." Intersubjectivity "happens between individuals, and within the individual with others, rather than within the individual psyche" as "part of a continuum that includes the space between the I and the You." (Benjamin 1986: 94-5) Winnicott's work is very influential in this notion of transition and the comprehension of the space between the Self and the Other as the site of active, dialogic interaction fostering cultural representations.

The work of Russian literary theorist Mikhail Bakhtin (which I came to through references bout his influence on Kristeva's work) provided further insights into the actualizing of the dialogic process both within the literary text (the novel) and in human interactions. For Bakhtin, 'the Other' exists with autonomous integrity, outside one's self, standing over and against the self as an object, in space and in time. What I find exciting about Bakhtin is the expansive, inclusive and optimistic possibilities for learning and knowing that he opens up. With reference to text he specifies an "elastic environment" existing between words in a "process of living interaction" that sets up a dynamic and complex, "dialogically agitated and tension filled" context. (Bakhtin in Holquist 1991: 103) He proposed a concept of human dialogue as founded on *sympathetic understanding*, a concept which he saw as,

> ...not a mirroring, but a fundamentally and essentially new valuation ...[which]... recreates the whole inner person in aesthetically loving categories for a new existence in a new dimension of the world. (Bakhtin in Holquist 1991: 103)

So what is the point of all this? While there are interesting analogies to be drawn from the notion of the semiotic in relationship to Otherness and to dialogic interaction, what difference does it all make to women as artists or students or teachers or researchers?

On the textual level, i.e. works of art, it remains to be seen if there is evidence of the semiotic *jouissance* rippling just beneath the surface of the student's work, or blirting out inadvertently in their speech. These ideas are certainly provocative points of reflection which will play a part in the way I view and interpret the data.

My present concern is to engage in a research process that will genuinely extend respect for the participation of the students, and thus I feil, will have the potential to bring forward sincere and forthright responses. The recent work of Lyn Brown & Carol Gilligan, (1992) which I choose to consider as feminist research exemplifying what Elliot Eisner refers to as connoisseurship, (Eisner 1991) made me realize the significance of my feminism/dilogical inter-action preoccupations in at least one very important regard. Brown & Gilligan's discussion of their experience as they studied girls' psychological development made me exceedingly mindful that within the research process itself there must be consistent respect for the dialogic relationship inherent to that process. They were forced to re-evaluate their role and responsibility as researchers if they expected to establish a comfortable relationship of trust with the girls they were interviewing. They adopted an open ended format that gave the interviewee a key role in directing the conversation and involved the interviewer in the role of active listening and responding, not just asking and documenting. It became imperative that, "we ask not only who is speaking but who is listening" (Brown & Gilligan 1992: 22-30) Thus, as feminist researchers and as connoisseurs they recast the entire process of researching as a relational practice in which,

> ....we attend to the relational dimensions of our listening, speaking, taking in, interpreting, and writing about the words and silences, the stories and narratives of other people. (Brown & Gilligan 1992: 22)

The first practical consequence for me was to realize that who I chose to interview was of serious importance. There was no reason why a total stranger should volunteer to even talk with me much less discuss the issues that are important to this project, regardless of how engaged and sincere I might be. It became apparent to me that the only students who I could presume to even ask to participate would be students who I have taught myself, who know me, and with whom I have established a positive

relationship. My preliminary discussions of the project with this group of students has been received with great interest and enthusiasm. I expect to begin the interviews over the summer and I look forward to the experience with great anticipation.

Footnote

**Jouissance*: sexual pleasure and bliss, an intense rapturous pleasure which women know. *Jouissance* carries notions of luidity, diffusion and duration.

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mentor's introduction

ENID ZIMMERMAN

Indiana University

> In the final analysis, it is the kinds of access ethnic minority students have to the content and substance of education, and the interactions between students and teachers in individual schools and classrooms that define educational quality and equality, not with whom the students attend school.
>
> Geneva Gay (1989, p. 175-176)

Mei-Fen Chen, like Gay, is interested in "the kinds of access ethnic minority [specifically Chinese-American students] have to the content and substance of education." Chen argues, however, that most research relating to multicultural education has emphasized study of teachers and students and has not included community groups that play important roles in the "educational quality and equality" of our nation's schools.

Chen, a Chinese student from Taiwan who is studying art education in the United States, has focused her attention on issues and perspectives that arise when East meets West in school practices in the United States. This interest dates back several years to her Master's thesis when she reflected upon her experiences teaching Chinese papercutting to elementary students and Chinese calligraphy to secondary students in Indiana schools. She wrote in the conclusion of her thesis:

> These students are educated under a western system of art values and it is hard for them to feel the inner spirit in Chinese art. However, these West meets East experiences prove there can be an exciting interaction of cultures, concepts, and feelings in teaching art.

In her current research, she is particularly interested in how cultural heritage, through study of Chinese art, is taught to Chinese-American students in a community-based Chinese school in a large city in the Midwest. Currently, there is a paucity of studies focusing on private community-based ethnic schools in the United States. Study of such schools, in respect to art education research, is almost nonexistent.

Mei-Fen Chen is a person who has great insight into multicultural concerns having lived in at least three different cultures herself: Chinese culture in the capital of Taiwan, western academic culture in a college town in a small Midwestern city in the United States, and Chinese-American culture in a large Midwestern city in the United States. Her research is about how Chinese-American students' self awareness, interpretations, value judgements, and beliefs about their art and cultural heritage are influenced by their study at a Chinese community school and a regular public school. This study should add to our understanding as to how these students make transitions between cultures of the West and East. Mei-Fen Chen's sensitivity and depth of understanding about multicultural issues and practices in art education are evident as she begins her research. The questions she poses and the means she proposes for answering them indicate great promise for the outcomes of this research.

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Art, Culture, and Chinese-American Students: An On Going Case Study at a Chinese Community-based School

Mei-Fen Chen

The United States of America is populated by peoples of different cultural backgrounds and ethnic origins. McFee (1991) described an ideal art education as one that "should enable individuals to be multicultural in their responses and understand many arts within their subcultural systems, and thus have a more definitive basis for comparing them" (p. 72). The implication is that arts of all cultures and of all social classes can be analyzed, critiqued, and accepted as art in terms of different groups' value systems. However, McFee (1991) indicated that America's schools have become monocultural environments. Large percentages of students are living with cultural realities other than those found in schools. Children are often the victims of assimilation school policies.

Research studies relating to multicultural education have increased in recent years. According to Sleeter and Grant (1987), most multicultural education books and articles focus heavily on the individual classroom teacher as the agent of school change. Little attention is directed specifically to those community groups who may have a stake in school reform. In fact, many ethnic groups have established private community-based ethnic schools that are outside the public educational system of American society as a whole. For example, in many cities in the United States, Chinese-American groups operate community-based Chinese schools for Chinese-American students to learn about Chinese art and their cultural heritage. Therefore, community-based ethnic schools are an important source for art educators to understand more about Chinese-American students who are in their art classes.

The purpose of this case study is to provide an understanding of Chinese-American students' experiences in learning Chinese culture and art, and to facilitate a broader understanding of sociocultural contexts that affect those Chinese-American students' lives and learning outside regular art classrooms. This research focuses on what happens when Chinese-American students learn about Chinese art, what forms their art making takes and why, and how they respond to the Chinese art learning process. Furthermore, this study explores how all of these factors influence Chinese-American students both at a community-based school and at a regular public school, and how these factors may bridge Chinese-American students' transactions between Western and Eastern worlds.

Multicultural Education

In the late 1960s and early 1970s, there were several related movements in the United States that endeavored to make education equitable for various groups. Multicultural education is one of these reform movements aimed at changing the contents and processes of education within schools (Sleeter and Grant, 1987). In recent years, numerous researchers have proposed that American education needs to be focused with more attention to multicultural education (e.g., Banks, 1981; Bennett, 1986; Sleeter and Grant, 1988; Wurzel, 1988; Hernandez, 1989). The concept of assimilation into the 'melting pot' is disappearing in the Untied States. The role of schools is quickly changing from passing on traditional knowledge to being concerned with group and ethnic interests as parts of a comprehensive knowledge base (Zimmerman, 1991).

The phrase 'multicultural education' is conceived by researchers in a variety of ways. Sleeter and Grant (1988) summarized five approaches to multicultural education that include: (1) teaching culturally different students and attempting to assimilate students of color into mainstream; (2) helping students from various cultural backgrounds build strong self concepts; (3) focusing on contributions of a particular cultural group by students from the same group or from different backgrounds; (4) integrating contributions of many different cultural groups and cultural values; and (5) promoting social action positions in which problems involving racism, sexism, and inequity are stressed as much as teaching of cultural values.

Goodenough (1971) defined culture as knowledge, as the shared and learned patterns of information a group uses in order to generate meaning among its members. Culture is not static, as Wurzel (1988) argued, and it is intrinsically dynamic and developmental. Wurzel proposed a model of multicultural education that is not only an instructional product but a continuous process involving: (1) reflection, learning and the development of cultural self-awareness, (2) acceptance of conflict for its educational potential, (3) willingness to learn about one's own cultural reality from interaction with others, (4) improvement of communication with people from other cultures, and (5) recognition of the universality of multiculturalism. Taking each point in Wurzel's definition of multicultural education and applying it to art education, Wurzel's approach will be used to build a theoretical perspective to analyze the art experiences of Chinese-American students at a community-based school. In particular, the impacts faced by Chinese-American students during the Chinese art learning processes of self-reflection, self-identity, culture difference, culture conflict, and acceptance of other cultures as Wurzel proposed will be the main issues of this research.

Hyphenated Americans

Grigsby (1977) insisted that all people are ethnic, although he noted that as used in popular language, the term 'ethnic' is used only as a means of

identifying members of minority groups in the united States, such as Native-Americans, Afro-Americans, Mexican-Americans, Asian-Americans, and first- or second- generation Europeans who also are hyphenated-Americans. Hill (1990) also stated that Wagley and Marin defined minorities as social groups whose members experience various disabilities at the hands of a dominant group. The categories 'racial', 'ethnic', and 'cultural' identify such groups as minorities.

In regard to the changing dynamics of ethnic groups in the United States, Sleeter and Grant (1988) proposed using Newman's model (1973) for an explanation because it is relevant to a multicultural education approach. The model $A+B+C=A_1+B_1+C_1$ demonstrates a concept of modified cultural differences, in which A, B, and C represent different social groups that, over time, modify their original cultural identities into A_1, B_1, and C_1. As Newman pointed out, "an Italian in Italy is different from an Italian-American" (p. 134). Thus, it can be inferred that a Chinese person in China is different from a Chinese-American. The concept of cultural difference holds that various ethnic, religious, and racial groups will assimilate into a dominant group to some extent, but that this will vary with the group, and many groups will continue to retain their unique cultural characteristics after several generations in the United States.

Cultural Difference

Yao (1983) indicated that the assimilation process of each individual ethnic group varies according to the degree of differences between intrinsic cultural traits of the ethnic group and those of the core society. Even though first-generation immigrant parents are inclined to maintain their ethnicity, they lack power to combat external forces that accelerate the assimilation process of their children which may manifest itself in self-denial, including denial of their ethnic identity. This is particularly true among second- and third-generation Asian-Americans when they are confronted with cultural conflicts generated by cultural differences between the East and the West. Yao (1983) examined the ethnic awareness of American-born Chinese teenagers in Houston, Texas and concluded that these Chinese-American children have very close ties within the Chinese ethnic community. Yao further pointed out that the primary factors causing social isolation of Chinese-Americans are language barriers and cultural differences.

Cultural differences and misunderstandings often become evident when people from different cultures try to communicate. Research has shown that the average art teacher in the Untied States, who usually has Anglo-European origins, has very little knowledge about cultures other than his or her own (Congdon, 1986; Lanier 1980; Madiano, 1982; Saville-Trioke, 1984; Stuhr, 1986). Mason's (1988) research, for example, in British schools with Muslim minority children reported lack of understanding by White art teachers about students from different ethnic backgrounds who are in their art classes. For example, a teacher's request of students to draw pictures of their families

was ignored by Muslim students because of their religious restrictions on the painting and drawing of the human figure.

Cultural Conflicts

From Wurzel's point of view (1988), cultural conflict occurs when interpretations of cultural patterns of information are not shared with others. It is reflected in the internal (personal) and interactional (social) tensions that arise when different systems of knowledge confront one another. Consequently, results of cultural conflict vary in degree of intensity: from miscommunication, reinforcement of false perceptions, and different forms of hostility, to individual and social feelings of depression, marginality, and alienation. Wurzel emphasizes that the most damaging social conflict occurs when one group forces its ways upon another.

Awareness of Role Models in Art

Bersson (1986) indicated that in a hierarchical capitalist society, with its inevitable class divisions, art educators always find themselves caught in the dialectical middle between the high culture of the art world and the multicultural life-worlds of the populations they serve. Within the hierarchy of the arts in the Western world, folk art and crafts are separate from fine art. Fine art has much higher status than folk art and crafts. Some researchers (Grigsby, 1977; McFee, 1991) pointed out that most art textbooks and art classes include only Western fine art which by its criteria of selection is often interpreted to mean that all other arts are not worthy of inclusion as "real art" (McFee, 1991).

Consequently, in college art departments, many artists, art critics, art historians, and art educators pass on the most cherished values of the Western fine arts traditions to their students. Those art education students, who will be future art teachers, receive part or all of their training in university art departments where traditions, beliefs, and values of the Western art world usually are taught to the exclusion of concerns of other groups (Hobbs, 1981).

Stokrocki, an art educator, conducted a case study of a Puerto-Rican art teacher and her Puerto-Rican students. She found that class and cultural differences are noted also between the Hispanic teacher and her Hispanic students. The differences are found in the students' permissive and laid-back educational backgrounds and the art teacher's American educational training. Stokrocki concluded that "under such restraints and pressures, art may or may not offer beginning Puerto-Rican students a positive means of self-expression and self-esteem. Unless art appreciation activities are expanded to include art examples from the students' Hispanic-American folk backgrounds and contemporary cultures, few models will be available to which they can relate" (p. 18).

Ethnicity and Community

Given art and cultural transmission as major concerns in multicultural education, there are a wide variety of ways that members of a cultural group can transmit their culture to the younger generation. Although some of this transmission takes place in schools, much of it also takes place in homes, churches, and neighborhoods (Sleeter and Grant, 1988). In a survey by Grant (1981), she found that most teachers did not know how and where students were spending their time outside school, nor were they aware of available community resources. Sleeter and Grant (1988) concluded that "issues outside the classroom that are directly related to multicultural education must be addressed" (p. 437). Young (1990) also pointed out the important role that a minority family can play as mediators for their children's art and academic education.

In 1982, the Ethnic Heritage and Language Schools Project undertaken by the American Folklife Center issued a report about thirteen community-based ethnic schools. In this study, each community-based school's perception of itself and its knowledge was discussed. Their curricula show what each community perceives as important components of its ethnic identity with language, religion, and history as the focus of classes. As forums for learning and presenting songs, dances, art, crafts, and other traditions, community-based schools play an important role in formulating and defining what constitutes ethnic cultural expressions for specific groups of students. This investigation recognized the importance of community-based ethnic schools in helping the Untied States retain its multicultural profile and noted that further study is warranted (Bradunas, 1988).

Objectives

The objectives of my research are the following:

1. To investigate who a particular Chinese community-based school serves and under what philosophy it operates. How do children enter and leave the program? What constitutes their education in the program? What do administrators and teachers perceive the program to be?

2. To investigate sociocultural dynamics of how art is taught and learned in a particular Chinese school. I will investigate what art model is served, how art curriculum is designed, and what are the students' attitudes toward art leaning.

3. To explore how art, taught at the regular public school, compares with art taught at the Chinese community-based school in respect to sociocultural dynamics.

4. Ultimately, I wish to examine whether Chinese-American students' Chinese art learning experiences bring any significant impacts as described in

Wurzel's multicultural model, in respect to the processes of self-awareness, self-identity, cultural difference, cultural conflict, and the acceptance of other cultures.

Chinese School

Fishman, a sociologist, conducted research about community-based ethnic heritage and language schools (1966) and categorized community-based schools into three types: (1) all-day schools, (2) weekday after-hours schools, and (3) weekend schools. According to Fishman (1966), all day schools are generally private schools affiliated with religious institutions. They incorporate ethnic language and cultural instruction into the regular school day. Weekday after-hours schools are in session during one or more weekday afternoons or evenings. The Chinese school where I am conducting my research belongs to the third category of weekend schools. Weekend schools are held on Saturdays or Sundays. The Chinese community-based school I am studying meets on Saturdays. Attendance is in addition to attendance at regular public schools. The reason I chose to conduct my study at a weekend school is because there are no all day schools and after-hours Chinese community-based schools in the Chicago area.

This Chinese community-based school is located in a west suburban area of Chicago. In the initial phase of this study, about thirty Chinese-American students in art class, ranging in age from six to fifteen years, were the focus of my study. Chinese calligraphy, Chinese paper cutting, and Chinese painting activities are being observed. In order to get profound information and to have deep communications with these Chinese-American students, parents, and teachers, both Chinese and English languages are being included during the period of data collection.

Methodology

A qualitative case study methodology is the research design for the present study (Glaser & Strauss, 1967; Lincoln & Guba, 1985; Walcott, 1988; Yin, 1984). Multiple sources of data will be utilized in this study:
(1) classroom observations of Chinese-American students attending Chinese language and art classes in the Chinese community-based school, (2) essays written by students, (3) focus group discussions with Chinese-American students, (4) selected individual interviews with Chinese-American students, (5) individual interviews with art teachers both at the Chinese community-based school and at a selected public school, (7) students' art products, (8) researcher fieldnotes taken while observing, (9) school records, and (10) interview records (transcripts and tapes). While some data sources (e.g., observations, essays, and interviews) are being identified at the outset, other sources may emerge as the study proceeds.

Taken together, I hope that this case study will provide significant insights for educators and art educators specifically to have a better

understanding about Chinese-American students' experiences of self-awareness, cultural differences, cultural conflicts, and the acceptance of other cultures through art learning. Results of this study also should inform the theory and practice of multicultural art education for Chinese-American students in regular public schools.

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mentor's introduction

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As with all professions, the field of art education is effective only to the extent that its practitioners possess high levels of expertise and exercise advanced abilities in the application of that expertise. Without adequate levels of art knowledge and delivery strategies, an art teacher's presence in the classroom is at best ineffectual and at worst quite damaging. It is therefore important for researchers in art education to identify some of the variables that influence the acquisition of knowledge by preservice art teachers--what helps and what hinders the formation of advanced understandings of art and the attainment of higher-order thinking that is characteristic of expert teachers.

This is precisely the research focus of Georgianna (Sam) Short's dissertation study. Sam has designed an investigation to detect some of the learning problems pre-service teachers confront as they design curricula around selected works of art. Sam's concern is that the successful adoption of curricular approaches involving the study of works of art hinges upon the art teacher's own understanding of those artworks. Sam is not alone in her conviction that teachers need to possess or pursue complex knowledge of the subjects they teach in order to nurture higher-order understanding in students (e.g., Holmes Group, 1990, **Tomorrow's Schools: Principles for the Design of Professional Development Schools**).

Sam's preliminary findings show that all too often, art education majors tend to form oversimplified and compartmentalized understandings of artwork. Because art meanings are often complex and ill-defined, even advanced learners tend to seek out cognitive paths of least resistance when forming interpretations. Unfortunately, this tendency to reduce the study of art to simplistic principles and superficial conceptions of meaning is counter-productive when the educational aim is to foster higher-order understandings.

Sam's research calls into question the adequacy of curriculum standards for teacher preparation in art education. Her study is important because it drives art teacher educators to ask themselves several basic questions, including:

* What should an art teacher know and why is the acquisition of that knowledge sometimes unsuccessful?

* What do we now expect future art teachers to understand that we didn't before?

* If new areas of understanding are required in addition to traditional ones, how much can we reasonably expect future teachers to understand before they graduate?

* At what point are we willing to sacrifice breadth of study for depth of understanding?

These questions cannot be adequately answered without more research on teachers as advanced art learners. The evidence Sam is gathering is extremely valuable towards that end, but it is only a small piece of a much larger research agenda. My hope is that future generations of researchers in art education will give thought to building on the work Sam has so ably begun.

Preliminary Examination of Reductive Tendencies in Art Understandings and Lesson-Planning of Pre-Service Teachers

Georgianna Short

Content Knowledge and Teaching Art

The degree to which teachers understand the subjects they teach has been questioned in recent years. As early as 1983, reports such as **Nation at Risk: The Imperative for Educational Reform** (1983) suggest teachers' deficient content knowledge may be a significant factor in the decline of what American students know. Since that time, subject areas such as physics, biology, and history have conducted studies to determine whether, and to what degree, their teachers lack adequate subject-matter knowledge (Hashweh, 1987; Wilson & Wineburg, 1988; Doyle, 1989). In the visual arts however, similar studies do not exist (Kowalchuk, 1990).

The Complexity of Works of Art

It is surprising that teacher educators in the arts have not been more concerned with the content knowledge of prospective teachers. Adequate content knowledge is central to teaching and understanding works of art which convey the social and political climate, historical tradition, religious-philosophical beliefs, and artistic conventions of their makers. Indeed, works of visual art have been described as cognitively complex by both experts and scholars in the field (Goodman, 1984; Koroscik, 1985). If students are to appreciate and understand this complexity, teachers should function much like experts in bringing broad content knowledge and deep understanding to their teaching.

Scholars and other recognized experts, for example, bring a variety of content knowledge and connection-making to bear in their search for understanding works of art. For example, consider the painting entitled **Man on Horse** by Italian artist Marino Marini (1910). Figure and horse in this work are said to represent the universal struggle of man with his basic instincts (de San Lazzaro, Read & Waldberg, 1975). Although man is often unaware that he is engaged in this struggle, particular life events are said to bring the conflict to consciousness (de San Lazzaro et al., 1975). In the following passage, art historian and Marini expert de San Lazzaro (1975) weaves back and forth among considerations of subject matter, formal qualities, and symbolism (meaning) to explain this moment of awareness:

> A wandering rider who advances in the wind and rai[illegible], stupefied, blinded by his huge shadow, like heroes deprived of reason,

> heroes of no one; or the riders whose limbs have been lopped off and who, savagely defying emptiness, sit on horses whose necks are flattened out in fear, and whose straining nostrils seem to exhale ashes. Marini insists on the dazed condition of a being condemned to struggle unremittingly, now on the vengeful awakening, the leap forward. The emotional charge manages to absorb itself in the internal structure of the work without breaking the line. Henceforward form, considered as light, is not victorious over the shadow or the wound; rather, the wound has taken on form, and in fact has become form. (pp. 26-27)

When formal qualities are considered together with descriptive information in ways such as this, formation of deeper understandings of works of art may be possible.

Now consider the following comments about the same painting made by two pre-service art teachers during the author's pilot study. "Ann" is a college senior majoring in art education, and "Don" is a post-baccalaureate student with a four-year degree in art and design from another institution. Each has completed the coursework required for teaching certification and is looking forward to student teaching.

Ann begins by stating that she does not understand the painting and thinks it would look better if it were changed:

> I'd probably make it realistic. I'm a realistic painter. I don't really get into the abstract stuff. I'd probably have a brown horse . . . **brown horse** . . . . . and have the human figure normal. And then I'd draw the blood, if there was any, around the horse.

Evidently, Ann presumes a painting "should" be realistic in nature, and if it is not, it should be changed. She acknowledges that she does not relate to "the abstract stuff" and does not see this as a limitation in her own thinking as a future art teacher.

Don's reaction was much stronger. He took an immediate dislike to the painting and stated his objections in this way:

> I get turned off by [paintings like this] real quick because [of] the formal qualities of it . . . and I don't think in terms of design and composition it is real attractive. I think there are alot of ugly shapes in there . . . I'm not too wild about the head . . . but the horse is better, the brush strokes create the horse, whereas the outline creates the man. It doesn't seem to me that he worked it out before he started down.

Don was also interested in changing the painting:

> First, I'd change the angle of the horse. See what I mean? He's in profile. That's not very interesting. He should be placed on an angle with his rear-end angled off to the right. That would create a diagonal situation. Do you see? Then, it would work much better. Also, the angle of the man's shoulders would need to be changed to compliment the movement, not counteract it, and lead the eye to the head of the horse which is the point of interest in the piece.

Neither Ann nor Don asks the date of painting or the country in which it was made. Neither questions the media or method of execution, the artist's purpose or what his other works might look like. Their comments reveal limited knowledge of the work's internal qualities, and each seems uninterested in the painting's external context. Both are unconcerned with the meaning behind this work of art and seem unable to get beyond their personal standard of what a "good" painting should be. How will these views be translated into the classroom? Will Don insist that "correct" diagonals be the focus of students' work, and Ann permit only realistic subject matter?

Reductive Bias

Ann and Don seem to believe there is only one standard for "good" art. Each professes to know what that standard is and presumably would guide children accordingly. But this one-dimensional approach confines student learning and limits what may be understood about works of art. If these future teachers had the ability to access multiple perspectives when considering works of art, they could obtain a richness of meaning not accessible to them now. This wider viewpoint would strengthen their teaching and benefit students.

However, Ann and Don have a limited strategy. They have reduced complex subject-matter to a single point of view. Their oversimplification is deficient, may constitute misinformation and result in distorted student understanding. Some literature on learning identifies these overly reductive tendencies among teachers and learners as **reductive bias** (Feltovich, Spiro, & Coulson, 1988, 1991; Coulson, Feltovich, Spiro, 1989). Reductive bias is defined as a "proclivity toward the strategic mismanagement of complexity involving various forms of oversimplification" (Feltovich et al., 1988, p. 10). If future teachers in any subject area suffer from reductive bias, it can be problematic for students. In the visual arts, where complex ideas and deep understandings are required, reductive tendencies should be of particular concern.

Reductive Bias and Pre-Service Art Teachers

The purpose of this research is to determine whether pre-service art teachers exhibit reductive bias in their understanding of, and teaching about, visual art exemplars. Do reductive tendencies manifest in teachers' talk about art, selection of works of art, and lesson-planning for students? What

influence does background experience have on what is understood and taught about works of art?

Methodology

Eighteen pre-service teachers participated in the study. Participants varied in age and experience. All were in the final stages of their coursework, excluding student teaching.

A multiple-case study replication design, as suggested by Yin (1991), was utilized to determine the presence of reductive bias. Each case study was self-contained: distinct qualitative evidence was sought regarding the facts for each case. Conclusions for each case were then considered to be the information needing replication by other individual cases (Yin, 1991, p. 57).

Qualitative data were triangulated from interviews, unit/lesson plans, self-reports, personal biographies, and college transcripts. Interviews, unit/lesson plans, and self-reports each involved the use of a work or works of art. Pre-service teachers selected these work(s) of art from a comprehensive range of reproductions provided by the researcher. Degree of understanding was determined by coding ways in which works of art were discussed and used in lesson-planning (Lincoln & Guba, 1985). If the presence of reductive bias was detected within a case study, evidence from self-reports, autobiography, and university transcript, was considered in determining whether, and in what ways, background experience may have influenced reductive thinking.

Preliminary Findings

Examination of case study data is progressing. Preliminary investigation indicates oversimplified reductive thinking characteristic of reductive bias exists among some pre-service art teachers. The following examples taken from the data illustrate contrasting ways in which reductive bias was evident in two pre-service teachers' interviews about lesson-planning. Each future teacher is an undergraduate and each is 24 years old.

Rachael. "Rachael," a college senior, selected **King Tutankhamen and His Mother**, an Egyptian wall mural, for one of her lessons. She stated that she had a strong background in Egyptian art and artifacts and would feel comfortable building a lesson around this particular exemplar. In her discussion of the mural, Rachael mentioned that both the hieroglyphics and distorted body positions were fundamental components of Egyptian art. However, for her lesson plan, she decided to ignore these key ideas, and focus instead on the patterns bordering the mural:

> I would go into a series of lessons that focus on patterns. And I would have a series of different works that have patterns in it (sic) and I would want this to be one of them. I would describe what repetitive

shapes and lines and patterns are. And I would just verbally tell them that, and then I would have them pick out from the other ones, repetitive patterns. . . . For the studio I would teach a mosaic and patterns. Their entire mosaic would be a pattern.

By focussing her lesson only on the patterns and repetitive shapes found in the Egyptian wall mural, Rachael reduces the rich content of Egyptian art to a study of patterns. She seems unaware that focussing only on patterns could limit what her students understand about Egyptian works of art and might foster the mistaken impression that repetitive pattern is the most significant aspect about the mural, **King Tutankhamen and His Mother**.

Because Rachael failed to mention patterns in her initial examination of the wall mural, it was unclear whether she considered repetitive patterns a key element in this particular exemplar and/or in Egyptian art generally. Therefore, in a following interview, Rachael was asked whether she thought Egyptian art was mostly about patterns. If so, whether she considered repetitive pattern the most important aspect in Egyptian art. She responded in the following way:

A: No, I think they [the Egyptians] were depicting life and after-life. Mainly after-life it seems like. Egyptian art . . . all I can think of is tombs, after-life, preparing for the after-life.

Q: O.K. But with this lesson, you are teaching students only about patterns. By doing that do you think students are likely to walk away thinking Egyptian art is only about patterns since that is the only thing you have presented?

A: Yes, I think they would. But I think I would talk about the history a little bit. Just like verbally say blah, blah, blah, this is Egyptian art and it's about_____. In this particular work it is about _____, and then go into my patterns. I would just say the history and go on and talk about patterns.

Rachael's response indicates that she does know something about ancient Egyptian religious belief and its relationship to works of art made at the time. She also seems to be aware that religious precepts were integral to works of art made in Egyptian culture. Despite this background knowledge, however, Rachael fails to mention anything on her own about Egyptian religious belief in her initial interview or subsequent planning of her lesson. Only after prompting is she able to recall the importance of life and after-life to the ancient Egyptians and, even then, she still does not seem to see the relevance of religious belief to the mural depicting **King Tutankhamen and His Mother**.

Alvin. Another pre-service teacher, "Alvin," also selected **King Tutankhamen and His Mother** for his lesson-planning. Alvin admitted during an interview that he knew little about the work but selected it because:

> It's kept my interest. I like the way they [the figures] both appear to be royalty, and I like the way he's standing on all these people over here. It's kind of symbolic. I also like it because they appear to be lovers, the way he is sitting in her lap and the way they're looking eye to eye. I find it interesting because one, he is sitting in her lap instead of it being the other way around. . . it seems to be a very unusual kind of relationship. I think that's interesting.

When asked how he would use this Egyptian mural in a lesson plan, Alvin explained:

> I would focus on how relationships between men and women are represented in art. I would find a few more examples and would teach about different men and women and their relationships. I would end up with a studio on it. I'm not sure exactly what it would be. Maybe to create some kind of painting or drawing depicting a relationship between men and women and kind of leave that up to the students as long as it is very tasteful. Just see what they come up with. I would have guidelines and criteria as to what I did want to see in terms of the production, but as far as subject-matter and how it is presented, I would leave that up to the students.

Alvin appears unconcerned about his lack of familiarity with the Egyptian mural he will soon present to students. He seems to believe that an attitude of "anything goes" is appropriate in interpreting the subject-matter, and appears unconcerned about the accuracy of his explanation. Evidently it does not occur to Alvin that his own perception of a love relationship between the figures might not be an accurate representation of the scene depicted. He does not seem to understand or care that **King Tutankhamen and His Mother** might have a substantive meaning related to the history and religion of the culture and appears oblivious to the need for researching the topic. In essence, the focus of his lesson stems from personal perspective and reduces the artwork of an ancient culture to an erroneous interpretation based entirely on speculation.

Comparison of Rachael and Alvin. Both Alvin and Rachael selected the same Egyptian mural for their lesson-planning, yet neither of these pre-service teachers dealt with the work of art in any substantive way. Alvin admitted to little knowledge about the work. He guessed about a possible meaning, and passed that guess on to his students as factual information. Rachael, while professing to have substantial background in Egyptian art, did not hesitate to plan a lesson which reduced the mural, **King Tutankhamen and His Mother**, to the single formal quality of patterns. Neither teacher seemed interested in providing any information outside their selected focus, leaving learners to believe that the Egyptian mural may be primarily about the unusual love relationship or that works of art from Egypt are primarily about patterns. Both impressions are erroneous, and grossly under-represent works of art created in ancient Egypt.

Student understanding can be maximized through focussed, coherent, and integrated instruction containing accurate concepts, ideas, and principles (Prawat, 1989). Reliable subject-matter knowledge must then be connected together in meaningful ways for students (Nickerson, 1985; Perkins & Simmons, 1988; Prawat, 1989). However, such instruction may not be forthcoming from future teachers whose subject-matter knowledge is oversimplified and whose domain understanding is shallow and fragmented.

A call has been issued to "reassert the importance of deep understandings of subject-matter knowledge" among future teachers (Barnes, 1989, p. 16). Research indicates that much of what teachers learn about the subjects they teach comes from their experiences as undergraduates (Grossman, 1988). "People form their impressions of art's importance and their ideas about art curriculum during their post-secondary education" (Getty, 1985, p. 73). Therefore, how subject matter is presented to and experienced by future teachers is critical.

Pre-service visual art teachers must engage in experiences which encourage them to develop deeper understandings appropriate to the complexity of visual art. With more adequate content knowledge and deeper understanding of the domain, pre-service teachers cannot help but be stronger and more successful in their future teaching. Experiences designed to strengthen and improve the content knowledge of future art teachers and cultivate their connection-making ability may be a matter for future consideration.

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mentor's introduction

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In the continuing chase to attach our tail to the glitziest kite, art education hasn't made the time to adequately test the structures of these high-flying concepts. Even a casual glance back through a half century of chasing our tails will show us a landscape dotted with the wrecks of flimsily conceived approaches, even movements, which for a moment in time seemed to offer such promise even as they made the reputations of a few kite-makers.

In our most recent decade, in keeping with an increasing national atmosphere of conservatism, the field follows free the furrows plowed by those happy farmers sowing the seeds of intellectualized art. What was more holistic an experience is thus fragmented into neat compartments with walls defined arbitrarily by self-anointed gurus. And we teachers are to base our changed behavior on faith because there is so little convincing evidence to support claims of this "better way."

One of those compartments has been labeled "art history" and it is into this piece of business that Ms. Williams is shining her light of inquiry. She doesn't blindly accept the notion that "art history" is to be taught to youngsters. Rather she asks, first, what is this thing called "art history," and finds quickly the multiple masks it wears. Are they all appropriate for second graders to wear? Are any? and if so (a very large IF) what teaching contexts must be created to maintain educational honesty?

She has demonstrated an abundant quantity of self-discipline and a thoroughness in the hunt to produce some answers to the questions we all should be asking. If these findings won't convince the ideologues among us to seek salvation, they ought to at least crack the complacent composure of those who find it too easy to accept without reflection and move them to ask their own questions about the contents in the art history box.

Genres of Art History and Rationales For and Against the Inclusion of Art History in Elementary School Curricula: A Philosophical Study Addressing Clarification and Justification Questions Regarding Art History Education

Cheryl Williams

In the 1980s, three major art education forces in the United States laid the groundwork for the current resurgence of interest in incorporating art history into school curricula. Harkening back to ideas propounded in the 1960s by Manual Barkan (1966), advocacy statements for the teaching of art history in America's schools were issued by the Getty Center for Education in the Arts (1985), the National Art Education Association (1986), and the National Endowment for the Arts (1988). Since these seminal publications, increasing attention has been directed toward consideration of the content and methodology of art history education; however, research that focuses on investigating the diversity of position taken concerning the desirability of teaching art history to children as part of their elementary schools experience has been largely neglected. Is it indeed desirable to include art history in elementary school curricula? Why? Why not? What are the philosophical platforms upon which both pro and con positions are built?

The "why's" and "why not's" of art history education need to be identified, analyzed, and articulated to guide practice in the field. For if art history is to be taught, then, to avoid aimless art history instruction, attention needs to be focused on the philosophical bases for and against its inclusion in school curricula. By examining the theoretical underpinnings that support its inclusion and weighing reasoning used to argue against such inclusion, it is also possible that opinions may be swayed away from currently prominent art education theory to conclude that art history should not be taught in America's elementary schools. An examination of justifications is called for to foster sound decisions regarding art history education.

Clarification of subject matter is also crucial for this endeavor. Concepts of "art history" and concepts of "art history in the context of elementary education" need to be researched and reported on to assist in determining what it is that educators should possibly teach.

Primarily philosophical in nature, my dissertation will identify and analyze a variety of types of art history, offer a range of rationales for and against the inclusion of art history in elementary school curricula, and provide recommendations concerning the desirability of teaching specified types of art history to children as part of their elementary school education. The study will focus on examining current (1980 onward) art education, art history, and

general education literature. My research will add to the theoretical knowledge base upon which curricular decisions are made, teachers are trained, and educational practice is guided and, thereby, assist with strengthening art education practice in our schools. This paper is limited to an overview of that aspect of the study that provides a taxonomy of art history.

Categorization and Identification of Types of Art History

Certainly a broad array of types of art history exists. To provide insights regarding the variety of types of art history, I propose grouping them under the following five categories:

- TYPES OF ART HISTORY THAT FOCUS ON **ART MAKER**
- TYPES OF ART HISTORY THAT FOCUS ON **ART OBJECT**
- TYPES OF ART HISTORY THAT FOCUS ON **CONTEXT OF CREATION**
- TYPES OF ART HISTORY THAT FOCUS ON **ART VIEWER**
- TYPES OF ART HISTORY THAT HAVE **MULTIPLE FOCUSES**

The categorization scheme I offer clarifies what may be focused upon outside of an artwork itself: art maker, context of creation, and art viewer. Also, this framework provides a fifth category for those types of art history that overlap classifications.

Specific types of art history may be identified and placed within these categories. **Biographical art history** and what I label as "**psych-based art history**" are types of art history that focus on art maker. **Formal art history** and what I refer to as "**content-based art history**" are types that may be identified within the category that centers on art object. **Social art history** is a kind of art history that concentrates upon context of creation, and what I term as "**perception-based art history**" and "**taste-based art history**" are two genres of art history that focus on art viewer. **Anthropologically-based art history** and "**the new art history**" are types of art history that have multiple focuses. Certainly types and sub-types of art history exist other than those identified here; however, the above categorization and identification of types of art history provides a conceptual framework useful for defining and discussing a range of interpretations of "art history."

Definition of a Variety of Types of Art History

Within this paper, I define a selection of types of art history chiefly by presenting concrete examples of specific written histories of art and explaining how each is representative of a certain type of art history. To provide further clarity, I chose a theme for these examples: Leonardo da Vinci and his art serves as that connecting thread. Parrish (1987) introduced me to this idea and suggested three of the eleven examples I provide. The following six types of art history are represented as these most prevalently appear in art

history literature: **biographical art history**, **psych-based art history**, **formal art history**, **content-based art history**, **social art history**, and **the new art history**. Additional types will be analyzed in my dissertation.

Biographical Art History

Giorgio Vasari's **Lives of the Artists: Biographies of the Most Eminent Architects, Painters, and Sculptors of Italy** (2 vols., 1550; expanded ed. in 3 vols., 1568/1946) is a classic example of biographical art history. It chronicles the lives of over 150 individual artists: its table of contents reads as a who's who listing of Italian artists from Cimabue to Michelangelo. As biographical art history equates the "history of art" to "the history of artists" and is sometimes accused of presenting "art as a testimonial to individual male genius" (Wallach, 1984, p. 31), it is especially fitting to depict it with Vasari's verbal sketch of Leonardo da Vinci.

Vasari begins by noting Leonardo's lineage and training and then proceeds to recount stories of Leonardo's life, attesting to the brilliance of Leonardo not only as a painter but also as a sculptor, musician, inventor, architect, engineer, and scientist. When Vasari discusses Leonardo's **Last Supper**, he provides an anecdotal account of the creation of this painting, as he does of other notable occurrences in the life of Leonardo.

Psych-Based Art History

Like biographical art history, that which I label as "psych-based art history" focuses on **art maker**. The basic difference between the two is that while the former addresses the artist's life history, psych-based art history explores the art maker's inner world and its manifestations. There are basically two variants of psych-based art history: psychological art history and psychoanalytical art history.

Psychological art history. Rudolf and Margot Wittkower (1963) paint psychological portraits of artists, specifically focusing on the image of "the alienated artist" in their book entitled **Born Under Saturn; The Character and Conduct of Artists: A Documented History from Antiquity to the French Revolution**. These authors discuss Leonardo in terms of his "aloofness." First, they analyze the writing of Leonardo himself, explaining how difficult it is to learn a Leonardo's emotions and personal thoughts from his extant notebooks: Leonardo's notebooks consist of 5300 pages of observations that, according to the Wittkowers, are "of an entirely objective nature" (p. 75). They point out this impersonality of Leonardo's writing to document his extremely aloof, and therefore eccentric, nature. The Wittkowers then draw upon Vasari's **Lives of the Artists** to further present and analyze Leonardo's personality.

Psychoanalytic art history. In **Leonardo da Vinci: A Psychosexual Study of an Infantile Reminiscence**, Sigmund Freud (1910/1916) seeks to

further penetrate and explore the psyche of Leonardo and make connections between it and his artistic creations. Freud speculates on the meaning and significance of a childhood memory of Leonardo's and interprets Leonardo's paintings in light of it. He bases his analysis on a single passage from one of Leonardo's notebooks. Specifically, Freud suggests that Leonardo's paintings are an outgrowth of a vulture fantasy of Leonardo's childhood. In reference to Leonardo's **Virgin and Child with Saint Anne** (in the Louvre), Freud suggests that by portraying Mary and Mary's mother as similar in age, Leonardo symbolizes his own childhood that contained two mothers. Freud's conjectures regarding Leonardo and his art, however, have been refuted: Schapiro (1956) revealed that Freud based his work on an inaccurate translation of Leonardo's writing and that Freud's lack of research into the history of art led him to further misinterpret Leonardo's paintings. Nevertheless, **Leonardo da Vinci: A Psychosexual Study of an Infantile Reminiscence** opened the door to a new pathway for art historical scholarship, and although contentious, this monograph by Freud serves as a premier example of psychoanalytic art history.

Formal Art History

Formal art history focuses on the artwork itself and, in particular, on the manner in which the artwork is constructed (Kleinbauer, 1971/1989). It analyzes the form or structure of the work of art and the subtleties of artistic technique, not the subject matter but rather the modes of representation. As the focus of investigation is on **art object**, rather than upon art maker, this type of art history varies categorically from biographical and psych-based art histories. There are at least two differing sub-types of formal art history: (a) what may be termed stylistic art history and (b) connoisseurship.

Stylistic art history. "Stylistic art history" refers to the analysis of the form of artworks for the purpose of increasing perception and understanding either of an individual artist's style or of the collective style of a group of artists. **Leonardo: A Study in Chronology and Style** by Carlo Pedretti (1973/1982) is an example of a stylistic art history that focuses on the work of a single artist: Pedretti articulates the style of Leonardo's drawings and paintings. For example, in one instance, he analyzes Leonardo's depiction of water, comparing Leonardo's use of line in his drawings of water around 1508-1510 to that in his anatomical drawings of the same time period.

In contrast, **Principles of Art History: The Problem of the Development of Style in Later Art** by Heinrich Wolfflin (1915/1950) is an example of a stylistic art history that focuses on collective style. Wolfflin sought to classify works of art by period styles, specifically the Renaissance and Baroque, based only on visual considerations. Throughout **Principles of Art History**, Wolfflin makes reference to Leonardo's **Last Supper**. However, these references are always relatively brief and are inserted purely to clarify and substantiate his classification of the classical style of the Renaissance.

Connoisseurship. Like stylistic art history, connoisseurship studies the formal traits of an artwork. However, here the express purpose is to identify the maker, to verify it as an original, not a forgery, and to assess its quality or intrinsic value: it deals with attribution, authentication, and evaluation (Brown, 1979). **The Salvator Mundi of Leonardo da Vinci** by Joanne Snow-Smith (1982) is an example of connoisseurship that is highly informative regarding the process of making attributions. It is devoted exclusively to scrutinizing one **Salvator Mundi** (Savior of the World) painting and justifying the attribution of it to Leonardo. The book is a scholarly version of a whodunit thriller, as the reader is led on an exciting chase where supersleuthing efforts uncover a variety of clues that assist in the solving of a captivating mystery. Snow-Smith functions as the art detective: she pieces together documentary evidence and keenly analyzes and compares the visual elements of this painting with that of known works by Leonardo and **Salvator Mundi** paintings by others -- all done to convincingly solve the mystery of who "executed" this painting.

Content-Based Art History

What I term as "content-based art history" is similar to formal art history in that the **art object** is the center of attention for both; however, content-based art history focuses on the subject matter represented in the artwork and often the intrinsic meaning expressed, while formal art history focuses upon the manner of expression. "Content-based art history" is more often referred to in art historical literature as "iconography" and "iconology"; however, I have classified these a sub-types of content-based art history. Below, I identify three sub-types of content based art history based upon the writings of Panofsky (1955/1982).

Pre-Iconography. I propose that "pre-iconography" be considered a sub-type of content-based art history based on Panofsky's definition of "pre-iconographical description." Histories of art classified as such focus upon identifying the depiction of factual objects (e.g., persons, animals, concrete items), events, and expressional qualities in works of art. Identification of these "artistic motifs" is based on "practical experience," and the aim is to derive the primary or natural meaning of the content of artworks. An example within the theme of Leonardo and his art is **Leonardo da Vinci: Drawings of Horses and Other Animals from the Royal Library at Windsor Castle** (Leonardo, 1984).

Iconography. Iconography entails the decoding of stories and allegories represented in works of art by certain objects, specific artistic motifs, and combinations thereof. Identification of such is based on knowledge of literature and/or artistic tradition and is aimed at deducing secondary or conventional meanings of works of art. Because many of Leonardo's paintings and drawings depict specific themes, examples of iconographic writings regarding his art may readily be found. Jack Wasserman (1984), for example, decodes Leonardo's **Last Supper** primarily

by exploring the conventional subject matter within the work: he goes beyond discussing this painting as a group of men eating together, to identify the work as a depiction of the Last Supper and to name each apostle, based on passages of the bible and consideration of artistic tradition. He thus addresses the conventional meaning of this painting.

Iconology. Iconology begins with the correct iconographical analysis and proceeds to attempt to decipher the "intrinsic meaning or content" of a work of art. Panofsky asserts that this deeper level of analysis aims to indicate values (of the artist and his or her society), the attitude of the artist's cultural milieu, and the underlying significance of the work of art through synthesizing, rather than analytic, process. An example of such is found in Frederick Hartt's (1969) interpretation of Leonardo's **Last Supper.** Like Wasserman, Hartt presents an assessment of the conventional meaning of Leonardo's **Last Supper**; however, unlike Wasserman, Hartt does not stop with this. He proceeds to interpret it as a conveyor of symbolic attitudes and values of Leonardo and his cultural milieu. Hartt presents it as representative of the High Renaissance "new and grander vision of ideal reality" (p. 401).

Social Art History

Up to this point, I have presented types of art history that focus on either art maker or art object. Social art history represents yet another focal point for art historical scholarship because it is **context of creation** which is studied. Generally, social art history focuses upon the collective context in which artworks were created and artists worked (Kleinbauer, 1971/1989). Societal factors that influenced and/or, some assert, determined the creation of artworks are searched for and studied.

Writing classified as social art history may generally explore the relationship of art and society or may look more specifically at the relationship of art to specific social institutions or social, economic, political, religious, cultural, or intellectual factors (Kleinbauer & Slavens, 1982). Thus, a variety of sub-types of social art history exists. Below, I present only the most prevalent form of social art history: correlational social art history (Kleinbauer & Slavens, 1982).

Correlational social art history suggests generalized links or parallels between art and society. A prime example of such is **The World of the Florentine Renaissance Artist: Projects and Patrons, Workshop and Art Market** by Martin Wackernagel (1938/1981). Neither Leonardo da Vinci nor the content or formal qualities of his art are specifically discussed in any length; instead, in stark contrast to the histories of art discussed previously, attention is shifted to the figures, societal forces, and events surrounding this artist and his work.

In the section of his book devoted to commissions, for instance, Wackernagel only briefly mentions Leonardo -- as merely one of many artists

employed to create one of numerous Renaissance art commissions, specifically, a painting of the Battle of Anghiari. Wackernagel does indicate the basic subject matter of this painting but does not explore this in any depth, nor touch on the formal qualities of the work. Instead, he focuses on the function it was meant to serve: Wackernagel explains that Piero Soderini, conferred as constitutional head of state in 1502, commissioned this mural depicting scenes from Florentine military history during "the contemporary critical stage of the campaign against Pisa, ... to stand before the eyes of the Senate and people of Florence during all proceedings in the Council hall as a powerful exhortation to martial courage and energy" (p. 67).

The New Art History

One fairly recently developed type of art history is termed "the new art history." This is actually a generic name for several diverse challenges to the more traditional modes of art historical scholarship. It questions the subject matter, theoretical underpinnings, and theory structure of the discipline of art history (Rees & Borzello, 1986). Up to this point, I have discussed various types of art history that predominantly address either **art maker**, **art object**, or **context of creation**. Also, I have identified other types of art history that focus on **art viewer**. A unique feature of the new art history is that it explores **each or a combination of these focuses**. It also analyzes the **interrelationships** of these categories and focuses upon **theory** that impacts all these areas. All this makes the new art history fit well under the heading of "TYPES OF ART HISTORY THAT HAVE MULTIPLE FOCUSES" -- and makes it indeed "new." Sub-types of the new art history may be identified, such as: the new social art history; semiotics-based art history; and feminist art history. Below, I present an example of feminist art history to illustrate the new art history and to clarify how it compares with other types of art history.

Feminist art history. Some feminist art historians seek to redress the marginalization of women artists by adding women artists and art objects created by women, as "the missing ingredient," to existing histories of art. Others, some in response to Linda Nochlin's (1971) notable call for "a feminist critique of the discipline of art history," seek a paradigm shift in the discipline of art history (Pollock, 1988/1990). **Women, Art, and Society** by Whitney Chadwick (1990) illustrates both of these approaches to feminist art history.

Related to the theme of Leonardo and his art, Chadwick devotes Chapter Two to presenting women artists of Renaissance Florence and the obstacles these women faced as artists -- and in Chapter Three, she shifts from the established canon of artistic periods to present "The Other Renaissance," asserting: "If women artists had a Renaissance, it surely took place in Bologna rather than Florence or Rome, and in the sixteenth and seventeenth centuries rather than the fifteenth" (p. 78). **Women, Art, and Society** is also illustrative of feminist art history in that in the preface and introduction to her text, Chadwick critiques art history's past discourse on

women artists and calls for revisions in the content of, approach to, and structure of the discipline of art history.

Implications

In this paper, I have briefly defined a variety of types of art history, primarily through the use of examples. A more thorough explication of each will be provided in my dissertation and additional types will also be covered there. Each type of art history offers possible content for children's formal education. I believe that educators need to become more aware of the variety of conceptualizations of "art history" to assist them in making curricular decisions regarding art history education. If art history is to be included in school curricula, then knowledge of the range of types of art history is necessary for making judicious decisions concerning what form(s) that inclusion should take. However, the inclusion of **any** genre of art history in school curricula needs to be given thoughtful consideration.

A second major component of my dissertation will assist with this endeavor by identifying and analyzing a range of rationales for and against the inclusion of art history in elementary school curricula. Certainly the two strands of the study are intertwined, for determining the desirability of including art history in school curricula depends, to a very large part, on what type of art history is considered. Educators need to be well versed on the range of pro and con positions concerning such inclusion to wisely determine policy and practice. If any type of art history is to be included in an already packed curriculum and school year, then knowledge of the reasoning behind such inclusion would provide a defense for expenditures of time and resources on such and focus teaching efforts to more effectively achieve selected aims. And, if art history is **not** taught to elementary school children, then in light of recent advocacy for its inclusion in school curricula, educators need to be able to articulate justifications for omitting art history education.

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Truth and Community:
Reality Construction in the Visual Arts

John White

In his essay, **"Are philosophical questions insoluble?"** [1] Alstair MacIntyre proposes that some philosophers need to justify the question "Why teach philosophy?" to the general population. He claims that although philosophy does give "excellent training in lucid writing, in analytic skills and in problem solving" this alone is not justification. The same was said to be true of Latin and that certainly has been expunged from our classrooms. Rather, MacIntyre suggests that we look to the question "Why teach philosophy?" and note that it, in itself, is a philosophical question and, furthermore, that such questions form an ongoing and interactive part of our personal and social consciousness. As such, there is much to be gained from learning from those who deal with philosophical questions well, ie philosophers and their texts.

Similarly, we can employ much the same rationale for the study of art. Images and the discussions that take place in relationship to them, form an on going and interactive part of our lives. As with philosophy, the most exhaustive and well developed examples of issues related to images intersect and are developed in works of art and the texts that we associate with them. That is, by people who make and talk about art well.

This dissertation will not use as a rationale for art education the development of specific skills, such as eye-hand coordination, creativity, visual memory, problem solving, lucid writing, analytic skills, although such skills will be developed in any well constructed art education program. This document will assert that an essential goal of art education is the development of a population which has the tools to grasp and recontextualize a complex and resonant image world. Works of art, as meaning structures, provide us with multidimensional maps for the exploration of this complex and interactive world of thought.

Our understandings of these maps, our resonant recontextualization of our image encounters, and the consciousness of the terrain that they reference expand as we attempt to either reframe (construct a theoretical envelope) or disfigure (deconstruct or unfold a meaning gap) our world. In either case, closing the gap or opening it up, the visual arts, its texts and its objects, map the terms of our multi-faceted and inter-subjective identities.

For the purposes of this paper, both works of art and writings about art will be viewed as texts [2] associated with the term "art". Educational pedagogy and curricula related to these texts will be viewed as primary components associated with our definition of the term art, not transparent

vehicles used to uncover preexistent and objectified interpretations of art and its objects. As such, I will maintain that art education plays an active role in the construction of art experiences and that, as such, the world of art and the world of art education are inextricably linked.

In the postmodern, the differences of one term to another are central to the formation of any term's identity. To know the meaning of any term in such an environment is to know the historical contingencies within which that term has been lodged. The central terms that will be investigated in this dissertation will be works of art and the differences that conspire to develop them. As texts, these objects will be seen to derive value from the greater cultures from which they come and from which they are interpreted. Below are a list of question that will be explored in an effort to construct a theoretical foundation within which a postmodern art education can take shape.

1. What implications do theories of art based on poststructuralist semiotics hold for our understandings of works of art?

While we can all be reasonably assured that there is an objective world which exists outside our particular ways of knowing, our intellectual access to such a space can never be outside of systems of representation. Some strains of structuralism attempted to lodge forms of representation within universal principles that were trans cultural. These theories claimed that we had different forms of representation that were hard wired into our consciousness. In such a conception our brains had slots into which the environment inserted particular localized versions or evidence. This was an intellectual world in which phallic symbols, archetypes and linguistic syntax were all decontextualized compartments waiting for a culture's initiation rituals to fill the voids.

Poststructuralism, in contrast, necessitates a theoretical foundation in which any theory of representation which reduces our understandings to a particular decontextualized representation is suspect. In this construct, symbols do not hold fixed referents but rather oscillate in a contingent field of connotations with ever evolving associations and meanings. It is a space which sees any term as knowable only through its relationships with other terms and for any text to be knowable only through its relationship to other texts. Nelson Goodman's "worldmaking" and Richard Rorty's "vocabularies" both speak to this point. Their positions and terminology will be employed to address this issue.

Semiotics offers a way of speaking about representation that is specifically concerned with the relationships that occur as we make meaning. In as much as art can be seen as a vehicle through which we generate and articulate cultural knowledge, viewing art as a function of a system of sign relationships allows us to look at how texts mean and to what terms these texts refer. Poststructuralism affords our investigation greater latitude in

mapping meanings shift as terms move into alternative historical and cultural contexts.

Our present condition, in which representations are continually subjected to shifting contexts, requires a more fully developed and articulated construction of how representation functions. This tool, semiotics, will provide the dissertation and art education a language with which to speak about representation. Representation is important to speak of in that works of art, as texts, are themselves embodied representations. The study of how they mean and what their meanings are is well within the range of what semiotics attempts to investigate.

While semiotics provides us with a way of speaking about representation, it, as a discipline, does not have a particular grounding, a particular conception of truth which it envisions as reality. Semiotics is merely the study of signs, not a particular theory of how we come to understandings as to how these signs mean. Consequently, it is appropriate to make explicit that theory of meaning which is applicable to the semiotic perspective which this dissertation implicitly endorses.

2. What implications do theories of meaning based upon a pragmatic philosophy hold for our understanding of works of art?

Theories of truth traditionally as based on either correspondence, coherence or belief. However, American philosophical traditions from James and Peirce, through Dewey to Rorty, West and Shusterman have proposed an alternative perspective, the pragmatic. Meaning in pragmatism is a deeply contextual account of the use to which any term is placed. Although use here is the operative concept, pragmatism should not be confused with utilitarianism with its instrumentalist and closed ended view of how terms function. Pragmatism rather is dependent upon two driving conditions. First, pragmatism states that any meaning is deeply imbedded in the historical context of that term or text. Second, pragmatism states that the meaning of any enactment is dependent upon the future contingencies and uses within which that term or text is to come to be imbedded. Pragmatism suggests that we allow ourselves the flexibility to see that our intentions toward our encounters will yield to new meanings which the original intentions could not have perceived. The goal of a pragmatic philosophy would consequently be to encourage the development of a theoretical foundation that would allow for changes in meaning to occur with the acquisition of unforeseeable framing experiences.

A radical pragmatism opens up an intellectual belief space or theoretical foundation which I believe can best accommodate an assumption that forms of meaning are contextually based. In the first place, "use" in pragmatism is contingent upon those histories which are brought to a text, be it the author's or the reader's. Second, in the reading of the text meanings are to emerge in the wake of unforeseeable future uses by unforeseen agents.

While we lose a sense of a firm and unshakable grounding in this process, we are granted a dynamic which acknowledges the intersubjectivity of our interpretations and the validity of our own contextualized perspectives. It in no way diminishes the relationships that the author intends, in fact pragmatism's historical component, like post structuralism's, maintains the necessity that this knowledge be obtained.

Pragmatism offers a grounding which has its contextual roots in an American history. The promise of such an attribute is not to engage in a form of xenophobia, but rather to simply maintain that contextual contingencies are as applicable to philosophical issues as they are to all forms of inquiry. The contingencies of pragmatism have parallels in continental philosophy, a reasonable outcome considering the interdependency of our cultures.

Pragmatism provides us with an open concept of meaning as we proceed into an evolving and indeterminate future. At the same time, meaning is contextualized within the histories that diverse agents bring to our experiences. In this paper, I will maintain that pragmatism provides a theory of truth as a foundation for this inquiry. In this process I will investigate how such a perspective will open up a theoretical position which will alter the way in which art objects, art texts and art education might develop. Part of this opening will explore the possibility that the use of the term "art" in art education may develop a specific contextual dynamic.

3. Is truth in art a viable concept? How does it impact upon our conception of art and art education?

The role that art plays in society, specifically in terms of our intellectual history, has traditionally be a central topic in philosophy. Plato gave the arts a negative rating both in terms of their function as a third order truth and as a distorted lens of partial truths. Postmodernism in its concerns for contextualization has called into question the trans historical and universal in all forms of knowing. Truth in postmodern thought, as Goodman[3] so aptly puts it, is contingent upon the framing context within which it sits.

In education, the issue of truth needs to be placed as a central feature to our concern for what should be taught. Activities which afford us access to the truths that our society acknowledges would be activities which would be worthwhile to teach. If the arts, and art education, cannot make a claim that they provide a unique frame within which to experience truth or a search for truth then their function in the school could be seen to be superfluous.

As in Plato's era, contemporary versions of truth have defined an intellectual space which sees the arts as second to another more revealing and direct form of knowledge. In our case, that direct form is to be found in the sciences and in logic. Goodman suggests the truths that are to be found in truth statements such as "It is 80 degrees outside today." are only one of the many forms of truth under which we operate.

The purpose in answering the question of artistic truth will be to provide for an intellectual space which will acknowledge the strength of the arts in the formation of our realities. As such, it will be argued that the acquisition of a knowledge of interpretive structures that apply to the arts and an acquisition of the skills to interpret texts related to the arts will be crucial for the student of contemporary life and thought.

4. How might works of art, as symbols which make reference, interact with meaning structures from other domains?

In a paradigm in which the world is seen as comprised of particulars which are unique essences, each form has its own parameters and can be isolated and known in and apart from other forms. This was the ideal world of Plato as it was also the world of a positivist philosophy of science. In such a world, works of art, processes in art, individual artists etc. could all be envisioned as having unique properties which were the timeless locations of the unique particulars which inhabited the world. These positions provided a grounding for initiatives in art which included the searches for such diverse loci of truth as mimetic forms, pure form, the creative self, laws of design, etc. In this view, art could be isolated into categories which were thought to be inclusive taxonomies. For example, the academic academy divides instruction into such fields as painting, drawing, sculpture, etc. from which unique experiences are to be gained from investigations into these areas.

Postmodern thought explicitly seeks to avoid any reductive theory, whether it lies in an epistemology or ontology. In place of any a priori structure, postmodern thought suggests an ecology of knowledge which is dependent upon an inter subjectivity of all intellectual activity. Works of art, as texts, derive and contribute ideas and values from our interpretations of their culture of origin.

There are two implications to this proposition. The first implication is that the interpretation and production of art proceeds from understandings that are not distinct from but are rather directly related to other areas of thought existent within a culture. Because of this, linkages between visual art and other fields of study and ways of being in the world are not a tangential concern to the arts but rather are fundamental to the discipline. Part of this chapter consequently will look to possible implications of these relationships.

Second, the understanding and production of texts related to the arts is dependent upon an acknowledgement of the range of ways of knowing both within any given student and between different students and different cultural groupings. The questions that come out have to do with how we might come to speak of possible relationships between ways of knowing. How might the practices and theories of one cultural community come to be known by another group? How might we come to avoid reductionist views and allow ourselves to experience the world through alternative intellectual positions?

Such an understanding is fundamental to an educational agenda which recognizes the intellectual history that any student brings to a situation. Our access to an understanding of the student's intellectual history is fundamental to our ability to provide opportunities for that student to develop and integrate additional language strategies into her or his collection of intellectual tools.

5. How might Danto's premise, that art is an embodiment of an idea, the grasping of which is like knowing a person, help us to generate a conception of art and art education?

When we understand meaning to function within the context of a correspondence theory of truth, we understand the search for meaning to be the discovery of a preexistent reality. In such a context, the role of education is to collect and identify true correspondence. In such a belief system the student's authorship becomes a search for a determinate feature or meanings within a text.

Danto's aesthetic suggests that a work of art, as any term, is grounded in its history. In addition, however, Danto maintains that the work of art is in conversation with those texts that have proceeded it and, as such, it recontextualizes the meaning of the term "art" and reconstructs our interpretations of the histories from which it developed. The grasping of art consequently is a reflective act.

This conception of art will be shown to have two fundamental consequences for art education. The first consequence is that works of art will to be viewed as embodied and active frames through which previous texts are interpreted. Works of art assume, as texts, an interpretive posture and as such become a form of critical inquiry positioned to recontextualize history from within alternative cultural spaces. Art education, in order to teach art within this context, must address a view which sees art as the result of acts of a shared consciousness which is developing as we share our reframing experiences. In addition, works of art and their interpretations can disfigure or unwrap meaning structures that have functioned unnoticed within works.

The second consequence of Danto's position is that our contemporary recontextualization of the term "art", through embodiment, exemplifies the dense contingencies within which we apprehend our world. Danto's conception is the neo-Hegelian position that art is the embodiment of an idea and that that unit (embodiment/idea) is to be inextricably linked to the belief systems of a culture if it is to come to be valued as art. The consequence of this aspect of Danto's position is that our reframings must be symbolic expressions which arise from out of cultural spaces within which we dwell[4]. To know works of art is to know the consciousness of the terms of their production. The consequence for art education is that student reframings must attend to the belief systems within which they function.

All student recontextualizations must attend to their own diverse cultural contingencies.

6. What might a conception of art education, which embraces the emergence of consciousness as a viable goal, need to address in order to succeed?

The "art" that we have seen being developed in art education has changed considerably over the years. Some of these programs came to produce what was to be labelled "school art". This term refers to a course of study within which particular assignments were delineated and student products in the form of art objects were produced. Value was placed on the degree of craft or inventiveness that the student produced within the constraints of the project.

While the label "school arts" may now present us with an unsavory taste it is nevertheless a reasonable position to assume that "art" in public education, because of the particular context within which it is employed, will take a shape made unique through that context. The problem consequently may not be that "school art" is an inappropriate category, although it does assume a homogeneity of educational pedagogy, the problem may be that the activities to which this term is directed are misguided or inappropriate interpretations of what art education should be. Rather than the creation of programs which value a unified vision, art education must become conversant in a language that sees works of art as the embodiment of parialities, of the relationship of difference.

The present educational environment includes two major schools of thought. Discipline Based Art Education (DBAE) proposes that the study of art should take its structure from higher education and look to those disciplines which study art for guidance. Consequently, DBAE has looked to Fine Arts, Philosophy, Art History and Art Criticism for a model of what a study of art should entail. The other major player in the development of educational reform is Harvard's Project Zero and the Arts Propel project. Arts Propel takes a developmental approach, which stresses studio production and personal research. While Arts Propel may appear to be more open because of the individual research, its structure implicitly and explicitly rewards a particular view of art based upon individual creativity. DBAE on the other hand, while appearing to be more top down, in fact has a potentially infinite range of possibilities depending on developments within the disciplines.

DBAE has managed to break the hold that an "art for art's sake" aesthetic had upon the study and production of art, however it is a questionable assumption that art is only looked at through these four disciplines. In recent years we have seen considerable work being done by anthropologists, sociologists, etc. From this perspective, it would make more sense to continue the work that the pioneers of DBAE have developed but to take Victor Burgin's lead and condense all investigations of art into the single

realm of interpretation[5]. The subjective perspectives though which we apply our interpretations, such as historical, critical, philosophical, Euro-American female, etc., as well as the forms of our interpretive acts, such as writing, painting, photographs, would all contribute to the dimensions of our conversation which address such questions as "What is art?", "How do we value it?" and "What does it mean?". Interpretation in this context is a form of authorship in which the speaker is engaged in a conversation with the histories that converge around the subject of art.

In addition, this project cannot be decontextualized from the educational setting within which it sits. This setting includes the presumptions that we hold about the goals of public education as well applicability to the lives of the people involved. Taking the lead from Danto's notion that art is an embodiment of the ideals of a culture or subculture and knowing works of art is a reflective act, this dissertation will support the claim that "school art" should be comprised of interpretive acts which recontextualize the historical meanings, including values and ideas, that have colluded to define the term "art" and its associated texts. The goal of such a program would be to develop an emergent space in which an empowered electorate whose image consciousness could be used to reconstruct the cultural signs which come and are brought to bear upon their lives.

Footnotes

[1]MacIntyre, A. (1993) in Cook, P ed., (1993) **Philosophical imagination and cultural history: Approaching historical traditions**, Durham: Duke University Press.

[2]Texts will be used here in the broad semiotic sense rather than the narrow verbal sense. Any sign will be referred to as a text. In a similar manner, "language", "vocabulary", etc. will be used metaphorically to refer to visual imagery. It will not be the purpose of this dissertation to identify the degree to which visual art is to be treated as a language. Here the similarity that is to be recognized is in the degree to which both verbal and visual forms are forms of signification.

[3]Goodman, N., (1978), **Ways of worldmaking**, Indianapolis, Indiana: Hackett.

[4]Pragmatism would maintain however that interpretations as to the veracity of these reframings would be determined in an indefinite future.

[5]Burgin, V. (1986), **The end of art theory**, Atlantic Highlands: Humanities Press International. Burgin speaks to the need to condense aesthetics, history and criticism into critical theory.

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mentor's introduction

STEVE THUNDER-McGUIRE

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In the production of art the richest inquiry sometimes begins as anamnesis, a flicker of remembrance, in the presence of an object. And so it is also with art education research. There, in the art of someone, an image sends a signal and a slow but purposeful question occurs to the observer.

Lorraine Ross' research began at home in Alberta, Canada, in the known richness of Canadian-Slavic culture and moved outward geographically to a culture and country mostly beyond reach of The University of Iowa. She found her way to Daghestan, Russia, perhaps first by imagination, and then later by layering anthropological inquiry, intensive Russian language instruction, and finally an adventure of traveling to the Northern Caucasus Mountains. As I write this introduction, Lorraine is somewhere in those mountains and has been there three months, and will be there perhaps another year doing research.

Lorraine's project is the kind of favorite puzzle that keeps finding its way back to art education; why do **these** people transform their lived experience into these objects? This research rests in the conviction that the continuity and change in the art of the Tabasaran will propel us to ideas meaningful and compelling.

Relating Continuity and Change to the Tabasaran of Daghestan

Lorraine Ross

Each time I return home to the Canadian Alberta prairie, I do so in part, to a different era for it appears that over two generations, change was somewhat slow. Though at first a frugal simple life with close ties to the land was indeed a necessity, it now seems more psychological. With stubbornness and steadfastness to a way of life, a pioneer spirit still prevails as my parents continue on with their pattern of life.

Carrying in the coal for my father one frigid winter night, I thought about the repetition of life patterns since my grandparents' immigration to Canada from Poland and how easily I could fall into similar ways to the last two generations, continuing the pattern in which I had grown up. In the repetition of simple acts the past was brought forward to the present. Indeed, the past lay present in symbolic form as I entered the small room stepping on a braided rug where here and there, I recognized pieces of an old worn blouse, some pairs of socks, and one of my brother's shirts. Working color patterns together from worn clothes saved up for the purpose, each rug my mother wove together was always a container of memories, as well as being new possibilities for her designs.

Participation in the everyday events of this way of life gave comprehension, and even though it may have appeared to change very little over time, each period brought new prevailing conditions with new choices and possibilities. My steps could never really be the same as those of prior generations. My interpretation of possibilities within the setting was shaped by my experience within it, by my understanding of its reality--that elusive, shifting veil so dependent on quotidian events.

The myriad of events and surroundings which form the elusive quality of lived reality could be but a continuous buzzing noise were it not for the potential of the symbol to give order and meaning to our experience. Cultural artifacts bear witness to the human need to link with other human beings--they can be a form of knowing with whom and with what one is connected. Such objects tie together a family, a community, a people. They are an integral part of the constitutive narrative of the community, often embodying several layers of meaning at once, thereby proving to be rich symbols. The more layers of meaning that have accrued to a symbol for a group of people, the wider its resonance within the community.

If artists have the intention to convey to others their original experience, then there must be some knowledge of the visual symbol system,

such as its conventions, and vocabulary. Such guides, conventions and requirements of images may vary from culture to culture. Artists, as part of a community, may assist in the maintenance of the constitutive narrative as they continue to use resonant symbols within their images.

Slavic minority immigrants did journey forth to the Canadian prairies in significant enough numbers to leave their ethnicity indelibly etched within many communities. Even now, two and three generations away from those dominated by the Soviet regime, a Slavic identity still remains visible in the Canadian prairie population. As part of that group two generations later, it seems particularly apt that I look in on a people who have also persisted through Soviet domination. It is to the area of Daghestan, located within the country of Russia, that I turn to search for the constitutive narrative encrusted in the symbols and rhythms of Tabasaran people's community life.

The Tabasaran are one of the more numerous groups of mountain people who occupy villages high in the Northern Caucasus mountains. They continue to pass their accumulated traditions and understanding of over 1000 years of living to each new generation. Today they inhabit a richly designed architecture with motifs from very old traditions. It is not only the arrangement and design of physical space which reflect their adaptations and beliefs through time, but like any other ethnic group, they have objects whose traditional forms of expression resonate with their identity. For the Tabasaran, this is realized particularly through the ancient craft of weaving. The making of such objects continues to link them to each other, to the community and to the history of the land itself. Each moment of creating renews habits, customs and life rhythms in an affirmation of Tabasaran people.

Toiling over their work, women weave together, not merely strands of wool, but strands of Tabasaran life. In earlier times this weaving activity fulfilled practical needs, as well as aesthetic purposes; Earthen floors needed to be defended from the cold and clothes needed to be designed. Other uses for fine weaving were in mural tapestry, saddle bags and belts for carrying jugs. All such goods were imbued with the symbols and understanding of Tabasaran culture.

Weaving fulfilled several social purposes as well, since folklore, skills and designs were passed on from generation to generation as artists labored together. It was customary for girls of seven or eight to help their mother weave so that by the time they married they would have several carpets, comprising the dowry. (Kerimov et al., 1984) Each clan had a unique design which became modified over generations as gifted weavers added motifs of their own invention.

Several factors historically operated in conjunction with each other to keep women's weaving very emblematic of Tabasaran culture. Under moslemic influence, women had always remained more isolated in their villages since they had maintained the home, while men traded goods or

took care of livestock in the lowlands during the winter. Since women did not come into contact with neighboring groups, each village eventually had very original features in the design, so that it was possible for the Caucasian people to identify the wearer of a particular woven shoe design or cloth style as originating from a specific village. Potential assimilation of groups, and hence designs, was further inhibited by constant rivalry over pasture lands owned by clans, leading to divisions among the Tabasaran as well as between the Tabasaran and other Caucasian peoples. Woven goods, along with other artistic products, were used as commodities in trade centers. If a particular village design became popular, it was less likely to change rapidly because it heightened the group's identity and in this way, also served to resist assimilation by other neighboring groups.

The correspondence of Tabasaran designs with customs, belief systems, and social practices is probably why the Soviet government's desired industrialization of such artifacts was extremely slow to take place, or in some instances did not happen. Certainly the Soviet policy brought about adaptation of form, sometimes encouraging production, for example, when commercial dyes were introduced to weaving, and at times making production more difficult, for example, when they encouraged crops which did not maintain a special type of sheep needed for felt production.

In spite of influences from centuries of invaders, the Tabasaran maintain stronger links with other Caucasus mountain groups than with the dominant Soviets. Today rural dwellers retain many markers of ethnicity, displaying great fondness for decorating dwellings with carpets, reversible rugs, runners and mats. It is common to find high necked decorative pitchers, mountain landscape painting, embroidery with ethnic decoration, or horns mounted in silver. Contrary to the hopes and wishes of the Soviet regime that the Tabasaran become Russified, artisans continue to produce images that speak to their own identity.

Art as cultural artefact must be combined with cultural behavior and cultural knowledge in order to go beyond a mere explicit knowledge of the art form. The setting, or context, as well as use and value of the artefact among the community members, become layers which can reveal tacit knowledge. Thus one pays attention not only to color relationships, or to the shapes and materials of the art form, but to how or when some item may be worn or used, to who may use or possess it, even to the surrounding topography--all have the potential to be richly entwined within our understanding of the art forms. Among the Tabasaran, then, understanding is to be found on the dusty mountain roads, in the trade of the market and in the daily living within Tabasaran homes, for it is explicit and tacit knowledge of Tabasaran culture which gives rise to the richly patterned, multi-colored textiles.

The sparsity of actual knowledge and understanding of the Tabasaran within the western world is increasingly obvious. Looking at the slides I had made of the Tabasaran work I found in books, I felt much as I imagined Diana

Korzenik to feel as she sat before the drawings of the Cross children, seeking to write about the passion for drawing in 19th century America. She writes:

> It seemed to me that if only it were possible to interpret the meaning and hope of drawing in one particular life, I could animate otherwise rather dry generalizations. Without such detail, the passion for learning to draw would be as devoid of meaning as a deeply felt dream retold days later, after the intensity of the feelings is gone. (Korzenik, 1985, p. 2)

I find it equally true that if I can come to know three or four Tabasaran artists within the contexts of their villages, I too can share a deeper understanding of Tabasaran imagery.

Given my own background, it is easy to imagine that the Tabasaran had been so persistent in continuing their traditional art forms, resisting domination and control from outside groups. Their art continues to tell their community's constitutive story. Indeed, I am assured from my link in Moscow that even today each village has its own unique patterns. Undoubtedly some of the meanings associated with those patterns may have been lost, new ones may have been created, or even old meanings may have been rediscovered. In my own experience, the present generation, though it may perform some of the tasks of the old ways, has its own unique possibilities for action and for creating understanding. It would seem that each generation must ask its own questions, seek its own answers and to that end I seek to share the understanding of a few Tabasaran artists within present day reality.

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mentor's introduction

LARRY KANTNER

University of Missouri

Bill's interest in and support of multicultural art education comes from his personal experiences as a student and as a teacher. He was born and raised in San Diego, California and is of Mexican American heritage. He found his early years in school frustrating for him and his brothers and sisters. Their education was always centered around achievements of others with whom they could not identify. Finding his family traditions and cultural experience of little importance to those at school he became disinterested.

After serving in the army, he graduated from college and went into private business. Ten years later he then decided to become a high school teacher. He accepted his first teaching position at Calexico High School in California and taught special education. Calexico High School has predominantly Mexican American students, almost all of whom speak Spanish at home and in the community. At this time, 1986, multiculturalism had little impact on the schools and was not reflected in the textbooks. Remembering his own disenfranchised education, he was aware of how the established education, even within a Spanish speaking community, was not providing an overall relevant education. The students with their strong Mexican traditions were being excluded from the curriculum. Most of the teachers were Anglo and did not speak Spanish or feel Mexican. Students were rarely represented in the texts, and when they were, it was as a defeated and vanquished people. As a result of his experiences teaching in Calexico, and sensing that his students felt as he used to feel, he became a *multicultralist*. He realized that the school process had to be directed more at the individuals and the community in which students live.

In the fall of 1991, Bill began work on his doctorate in Art Education. He is continuing his interests in multicultural education as part of the post-modern educational reform movement, with a conceptual analysis of the *construct multicultural art education*.

The Conceptual Analysis of the Construct Multicultural Art Education

Bill Davidson

As the twenty-first century nears, multiculturalism is proving to be one of the most challenging and dominant topics in art education. As state educational systems scramble to develop and implement multicultural art education curricula to meet the needs of a rapidly diversifying population, the need for analytical research directed at identifying and clarifying the unifying themes of multiculturalism are of major significance for turning theory into practice (Banks 1992).

Peter Smith writing in the June 1993 issue of **NAEA News** stated that multiculturalism is, *"...an area whose very identity, including foundational theory and implementation, is still in that infantile state"* (p. 21).

In recognition that there exists a need for research directed at establishing identity to what Peter Smith calls the *"foundational theory"* of multiculturalism in art education, the aim of this study is to identify and clarify the unifying themes which bind multicultural art education together as a cohesive construct. The overarching question guiding this inquiry is: "What are the identifying factors of the construct multicultural art education?

The construct multicultural art education is conceived of as a complex body of unified definitions, theories, concepts, and approaches represented in multicultural art education literature. These various definitions, theories, concepts, and approaches are seen as idiosyncratic points of view from various individuals and groups. While representing different points of view these definitions, theories, concepts, and approaches are connected by unifying factors which identify them as belonging to the construct multicultural art education. Unifying factors within the construct multicultural art education are termed necessary and sufficient features (Soltis 1968).

Necessary and sufficient features provide identity, relationships, and the foundation for the construct multicultural art education. In addition, necessary and sufficient features can be consigned to what Peter Smith referred to as the *"foundational theory."*

In order to identify, clarify, and unify the construct multicultural art education the research method of conceptual analysis is used (Soltis 1968; Jaeger 1988). Conceptual analysis can be used to achieve the aims of establishing identity, clarity, and unity; increasing the knowledge base of the foundational theory; making distinctions between definitions and usage of terms; identifying the necessary and sufficient features; countering the

negative effect of categorizing; and dispelling the use of labeling separatism as a category of multiculturalism.

The identification of necessary and sufficient features as they are represented in selected education literature will emerge from the analyzed and synthesized writings of four general educators, James Banks, Richard Pratte, and Christine Sleeter and Carl Grant. As criteria for analyzing multicultural art education literature the necessary and sufficient features that emerge will be compared and contrasted to the writings of six art educators. Art education literature will be represented by Craeme Chalmers, Kristine Congdon, Jessie Lovanno-Kerr, Mary Stokrocki, Patricia Stuhr, and Enid Zimmerman.

By meeting the above mentioned aims this study will provide future researchers and practitioners with a richer contextual meaning and understanding concerning the construct multicultural art education, a construct that emphasizes the unifying aspects of multicultural art education and not the divisions.

Unifying themes have not been adequately emphasized in art education research. Instead, in recent years the emphasis has been on making known the differences found in the literature that describes the various approaches for teaching particular needs in multicultural art education. The method of categorizing is most often found in examples of this type of research. Some of these examples are illustrated by the work of Smith (1983), Collins and Sandell (1988), Stuhr (1991), Chalmers (1992), and Tomhave (1992). The emerging result from this research method of categorizing has led to assertions that multicultural art education is fragmented and particularized (Smith 1992). In order to counter this trend of creating division which now exists in the research literature of art education it is purposed that the literature pertaining to multicultural art education be viewed as a construct based on thematic unity and not based on divisions established by categorizing teaching strategies and approaches. It is additionally purposed that this construct, here forth to be called *"the construct multicultural art education,"* requires emphasizing of its foundational theoretical features which can assist in providing identification, unification, and clarity in the literature of multicultural art education.

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mentor's introduction

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Primarily research treating behaviors in the arts has been conducted and presented using methods originated to study behavior in other realms. Most commonly these have been biased toward verbal and quantitative information. This exploratory methodological study utilizes visual dynamic analytic tools to study visual dynamic performance art.

The indexing system and associated sorting techniques which I have designed for use in previous studies relies heavily on computer science and psychology of human visual information processing for its origins. It was designed to utilize human associative abilities for purposes of generating categories, inferences and hypotheses from disparate data while maintaining links to original data and tracing levels of interpretations. The event of low cost digital video and interactive hypermedia systems permitted the design of this study to combine the previously designed indexing and sorting techniques with compatible technology.

This is an initial exploratory study intended only to test the feasibility of these techniques in conjunction with the technology on one example. However, it shows quite exciting promise for extension and refinement. The ability to reconfigure, juxtapose and view various versions of dynamic processes in an interactive manner should prove quite useful in studying visual and performance art processes, classroom interactions, and other similar dynamic human processes. Because analytic research and presentation techniques have been biased heavily toward verbal and quantitative (alphanumeric) information, many aspects of human behavior such as movement, posture and other aspects of nonverbal communication in classroom settings have been less well researched. This omission is particularly critical to the arts which utilize information formats outside of and in addition to the alpha numeric.

An Exploratory Study of Nonverbal Digital Video Interactive Analytic Techniques Applied to an Individual Learning Dance

Karen Keifer-Boyd

This study was an initial exploratory attempt to apply nonverbal analytic techniques to nonverbal behaviors used by an individual learning nonverbal aesthetic media (i.e., dance). The purpose of this study was to explore the possibilities, potentials, and problems of combining the Jones Visual Weighted Free Key Word Indexing System with Digital Video Interactive (DVI) technology for analyzing nonverbal behavior. These techniques employed human visual information processing and manipulation of the information as visual data in multiple configurations. The intent was to explore the usefulness of the techniques and technology as analytic tools. I applied these nonverbal analytic techniques to videorecordings of nonverbal processes used by an individual engaged in experiential learning in dance and performance arts during a one-week aesthetic education program for K-8 teachers.

Significance: Why Use Nonverbal Analytic Techniques to Study Nonverbal Learning of Nonverbal Media?

McLeod (1991) stated that, "Doing the arts and talking about the arts are two quite different things which require very different skills" (p. 99). Beittel's (1973) seminal research focused on trying to capture the nature of the process of making art. He stressed a simultaneous view of development rather than the conventional linear view of discrete and irreversible stages of development through which each individual passes. Based on these assumptions of learning in the arts as possibly nonlinear, it is fitting to use nonverbal analytic techniques that allow both simultaneous parallel processing and sequential linear processing of information in order to study individuals involved in artmaking.

Summary of Nonverbal Communication Research Design of 113 Dissertations from 1985-1991

I reviewed nonverbal communication research designs used in dissertations from 1985 to 1991. This provided an overview of the types of analyses that researchers have used, how they have collected data, and how they have determined categories of nonverbal behaviors. I examined the relationship between types of analyses and means to code human nonverbal behaviors that were used in nonverbal communication research in the social sciences, anthropology, dance, and in art education. The review indicated that nonverbal communication research was predominantly based on

statistical analyses of data collected according to pre-set categories by means of tests and scales.

Research theorists have identified the need for methodology to match the purpose of the study and the complexity of the problem (Kuhn, 1962, Ittelson, et al., 1974, Hoffman, 1991). I combined the Jones System and DVI technology to investigate whether it might be more suitable for nonverbal communications research than the statistical-analytic techniques used in the past. I explored some possible ways for studying nonverbal aspects that might occur in learning a nonverbal medium such as dance.

The Jones Visual Weighted Free Key Word Indexing System and Digital Video Interactive Technology

The purpose of this study was to explore ways to visually analyze nonverbal behavior. The Jones Visual Weighted Free Key Word Indexing System, developed over the past fifteen years, assists researchers in generating grounded categories. The Jones System (1991a) draws upon the conceptual and technical bases of computer science (information retrieval, Boolean logic, weighted decisions, fuzzy logic), psychology (associativity and human visual information processing), and sociology (generation of grounded theory).

The Jones System assists the researcher in recognizing associative patterns in the data. Jones stated that, "These procedures were conceived to provide a means of conducting exploratory studies for the purposes of generating grounded categories, interpretations, and hypotheses" (1991b, p. 1). Jones explained that this process

> allow[s] researchers to explore information from multiple perspectives prior to commitment to a specific focus, form of reporting, or sequence of information. . . . Coding and sorting procedures utilize visual symbolic information and overt exploratory activity designed to assist researchers' explorations of possible patterns in disparate data. (1991b, p. 15)

The Jones System also allows for the decontextualized coded data chunks to be "recontextualized in so far as the original information permits" (Jones, 1991a, p. 2).

Digital Video Interactive technology is congruent with the Jones System, since both allow for parallel processing of disparate visual data. The Jones System and DVI technology both utilize nonsequential nonhierarchical structures. Combining these two systems, I visually weighted icons and iconic sequences of digitized video built from different types of sorting procedures of a repeated confluent nonverbal behavior selected for further analysis from the data. Confluence is a term suggested by Laban to denote the harmony of movement because it is a "peculiar form of the flowing

together of several movement constituents, which gives character to any meaningful dance-movement" (Laban, 1971, p. 31). Based on Laban's use of the term confluence, I sorted the visual icons, or codes, to find confluent movements that were repeated several times for different purposes, or in different contexts. Since the purpose of this study was to explore nonverbal analytic techniques by applying them to an example of nonverbal learning, it was important to identify movements that were similar in some way to each other and extended, or repeated over a period of time, in order to indicate possible learning. In exploratory research it is beneficial to experience the data through multiple sensory ways of knowing or perceiving so that categories are not limited by alphanumeric, linear, serial, and sequential systems of encoding and decoding the world.

Interactive digital video is a relatively new technology that is currently being explored for diverse purposes. Video and imaging technologies are continually altering the way we examine and understand reality. The ways in which video images sent from the Voyager missions were digitized and enhanced, for example, drastically altered scientists' ideas about the cosmos. This technology, however, has not been used as an analytic technique in the field of art education for exploring the process by which meanings are put together from specific parts of visual communication in and aesthetic medium. This study begins to explore how art educators could combine DVI technology with the Jones System to analyze processes and characteristics of learning and teaching nonverbal aesthetic expression.

Research Design

Research methodology influences the choice of a data collection strategy, the way the researcher perceives the data, and the appropriateness of a format or language to describe the analysis, interpretations, and findings. By choosing to explore visual analytic techniques, the researcher will see things not only as symbols, but as things in relationship to each other. This is a characteristic of human vision. Reading something visually enables one to see the whole at once and then look at the parts in relationship to the whole.

This multimethod approach of combining the Jones Visual Weighted Free Key Word Indexing System, and various sorting procedures, with Digital Video Interactive technology was applied to the example in four distinct stages of the research process, each of which involved many steps. These four stages were: (a) planning and orientation, (b) data collection, (c) exploratory visual analysis, and (d) presentation of visual analysis and interpretations.

Figure 1. visually represents "exploratory stage three" of the example application, in this methodological study, as a spiraling process made of four loops. The word, loop, was derived from the Danish word, *lob-knude*, which literally meant running knot. A running knot is a helpful metaphor to describe the design. A running knot is not tied so that it stops, but rather merges things

into a focus that forms the next loop. Interpreting patterns was the place in each loop where one loop ended and the next began. Interpreted patterns were in the form of: (a) selected videorecordings, (b) video clips as digital drawings, (c) assemblages of digital movies, and (d) interactive hypermedia. The form of interpretation influenced the form of the next transcription.

The process used for three of the four loops was based on the Jones System. It involved transcribing data into smaller pieces of information called data chunks, visually coding data, sorting visual icons, and interpreting the patterns discovered from the sorts. Each loop represented four different types of data, that is, (a) from the raw video footage, (b) from the interview with the subject of the study, (c) from the digital video enhanced by tracing around or over figures in the digitized video stills, and (d) from the movies which were assemblages of the digitized images created in loop three. Since the interview was secondary data, I transcribed the audiotape in a written form and did not use the visual techniques of the Jones System to analyze it.

Transcription began each loop since it was a way to organize data into chunks of information for further analysis. For example, in the first loop transcription was in the form of handwritten words, symbols, and simple line drawings. In the third loop, in order to transcribe, or transform, the selected repeated confluent movements from the raw video footage into digitized images I used **VideoSpigot** which is a combination hardware and software digital-video system for **Macintosh** computers. The hardware, **VideoSpigot Digital-Video Frame Grabber**, captures and converts the videotaped source into digital data. **ScreenPlay** saves the data on the hard-disk drive as a 24-bit **QuickTime** real-time movie. Once saved it can be edited, viewed, and placed into **Adobe Premiere**, a user interface for visually combining **QuickTime** video footage, audio recordings, animations, still images, and graphics (SuperMac Technology, 1991).

In the third loop, using a vector graphic computer drawing program called **FreeHand**, I visually transcribed the digitized video by drawing stick figures over th digitized video clips of the human forms, and by tracing the outlines of the main features of the human figures. There are two fundamental ways to think about drawing with a computer. One way is a geometric or object-oriented approach to drawing in which one thinks of lines connected by points. This is vector graphics. Vector refers to any line of a given magnitude and direction. The other way is bitmapped graphics which create images from a pattern of dots called pixels. Vector graphic programs recognize geometric relationships between points allowing for higher level graphic constructs called segments or groups. A group or segment is a collection of graphics that the researcher can treat as a unit. A group can be moved, scaled, rotated, or copies as a unit. It may also be joined to another group or deleted from it. Using vector graphics enabled colored codes for each of the three women. This enhanced distinctions between their forms. This enhanced distinctions between their forms. Vector graphics also enabled close analysis of the main subject's movements. For example, I separated

one subject as a drawn form from the drawn forms of the other two women by copying, cutting, and pasting the group of lines that represented her form into a separate space on the document. (See Figure 2.) Another benefit of vector graphics compared to bitmapped images is that they require less computer memory space. The vector graphic representations conveyed more information with greater economy.

It usually took an hour to complete the drawings from each movie still, but some took considerably longer. For example, it took almost two and a half hours to draw the first series of stills from the digitized video segment of the subject performing the confluent movement. Since it was a very different position from the others that I had drawn, it took awhile to understand the pixel pattern as images of the women. In order to see the images more clearly, I watched the digitized video and paused it at the precise frame that I was drawing in enlarged dimensions. I simultaneously viewed both the live recording and the still image that I was tracing on the computer display screen.

Visual coding followed the transcription process in all but the interview loop. In the first loop, I visually coded the video transcription by creating icons with colored markers that represented the data that were placed on one side of a 5" x 8" card. One set of markers was shaped so that multiple parallel lines could be drawn with one stroke. These markers enabled quickly drawn variations of a symbol. In the third loop, I visually coded the enhanced digitized video by assigning colors to groups of lines in each video still drawing. These were used as movie clips. In the fourth loop, I used colored markers to create icons that represented information in the digital movies viewed as color laser printed sets of movies on 8.5" x 11" cards.

Visual sorting of the icons is part of the process of the Jones System. I did an initial sort of the visual icons generated from the transcription of the raw video footage before transcribing the interview. I sorted the visual icons, searching for patterns or themes. In the first loop, I sorted the cards of video transcription by looking for: (a) cards that had specific icons (i.e., according to different types of groupings, different interplays of verbal and nonverbal communication, levels of energy or types of facial and body emotive expression, types of movement, and various arrangements of initiating or following movements); (b) cards that had specific sets of icons (i.e., groups of three or four people in which the subject both initiated a movement and imitated another's movement); (c) frequent combinations of icons; (d) cards that had many diverse icons; and (d) cards that had combinations of icons that were repeated on several cards. This sorting process enabled me to identify repeated confluent movements. In the third loop I sorted by assembling the enhanced digitized video clips into movies, using filters and other settings to highlight patterns. (See Figure 3. for an example of sorting by adding filters to assemblages of clips.)

Summary

Visual analysis, rather than verbal or statistical analysis, may be more suitable for studying how people learn to communicate through dance. With visual analysis the researcher can videorecord the timing, shapes, and proxemics of dance. Videorecords convey the original event more closely than do numerical or written records. It is also possible to try physically the gestures, postures, and rhythms from the visual reference of videotapes in order to feel the weight, axis, and emotion of the body. Neither movement nor visual communication needs linear and sequential systems to convey meaning.

Some of the problems addressed by anthropologists who study nonverbal communication systems by collecting photography, film, or video data, might be alleviated with the analytic and presentational possibilities of DVI technology. Hyperdocuments that include digitized video movies could: (a) reveal the process of construction and the researcher's decisions, (b) present multiple views of the nonverbal behavior studied, (c) present nonverbal analysis in nonverbal formats, and (d) provide more complete information for researchers to analyze the data further in order to build upon each other's work.

In order to study or assess the nonverbal aspects of learning development in the arts, it may be helpful to explore DVI technology. This would allow a match between the domain studied, the form that it is collected in, and the modes of thinking used to interpret or analyze the original information. This study asserts that since learning development in the arts may be studied by analyzing the process of making art, it is helpful to collect data that capture that process. This study is an initial attempt to explore the potentials of Digital Video Interactive technology combined with the Jones System for nonverbal analysis of processes involved in learning nonverbal aesthetic forms of communication.

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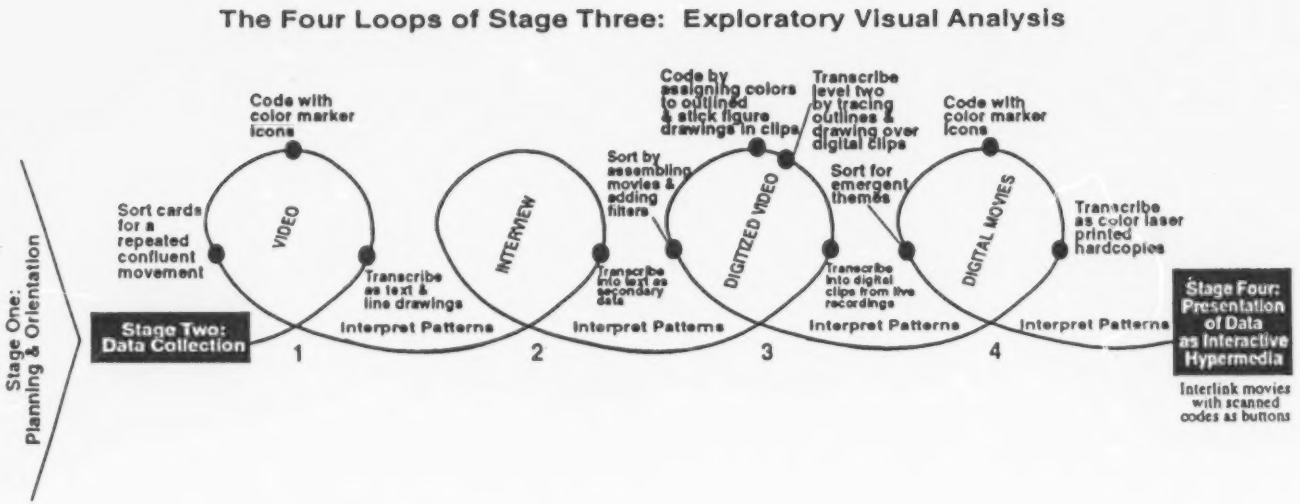
The Four Loops of Stage Three: Exploratory Visual Analysis
Stage One: Planning & Orientation
Stage Two: Data Collection
Code with color marker icons
Sort cards for a repeated confluent movement
VIDEO
Transcribe as text & line drawings
Interpret Patterns
1
INTERVIEW
Transcribe into text as secondary data
Interpret Patterns
2
Sort by assembling movies & adding filters
Code by assigning colors to outlined & stick figure drawings in clips
DIGITIZED VIDEO
Transcribe into digital clips from live recordings
Interpret Patterns
3
Transcribe level two by tracing outlines & drawing over digital clips
Sort for emergent themes
Code with color marker icons
DIGITAL MOVIES
Transcribe as color laser printed hardcopies
Interpret Patterns
4
Stage Four: Presentation of Data as Interactive Hypermedia
Interlink movies with scanned codes as buttons

Figure 1. A diagram of the research design applied to the example in this study

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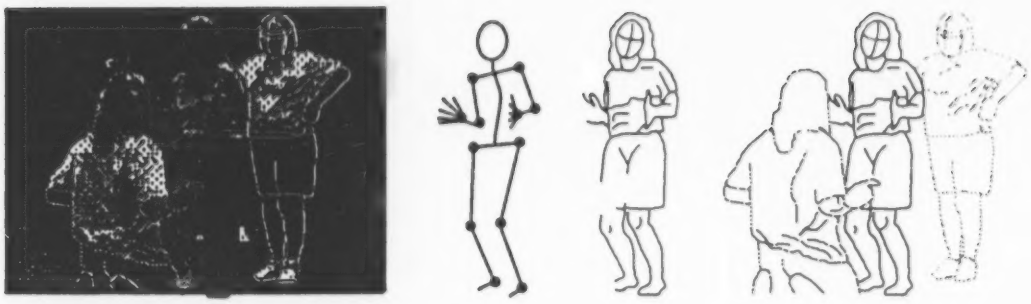

Figure 2. An example of a vector graphic transcription in the third loop of the exploratory stage of the study.

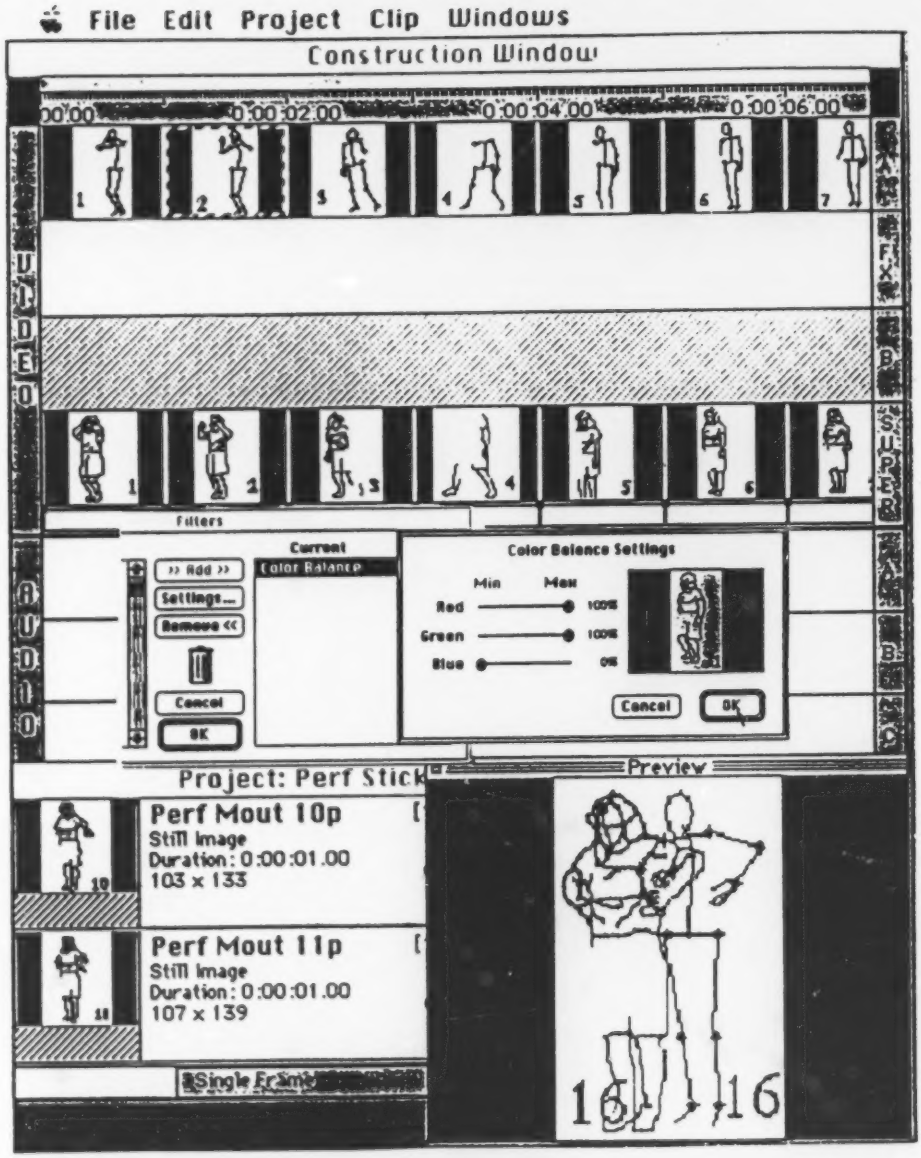

Figure 3. A Computer screen image of the movie-making software, **Adobe Premier**, as it was used in this study to sort data by adding filters to assembled clips.

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mentor's introduction

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This qualitative meta-analysis over twenty-seven experimental studies is similar in design to several other recent studies done under my direction. Although inferences that may be drawn from this research are limited in scope by the studies selected, the content and results of this study, treating intrinsic motivation and social constraints, may add significant and timely elements for consideration in discussions of educational program design and evaluation.

The linkages of negative effects on intrinsic motivation and task performance to contingent rewards, little or no learner choice and lack of descriptive feedback are of particular significance. A challenge for future research may be to design programs and evaluation that diminish these components while creating a context that supports self determination and a feeling of competency in the learner. These latter areas are linked to positive effects in this study.

This study also provides useful information for future research design of experimental studies in this area. It indicates the need for further studies that are designed to take into consideration a wider range of aspects of subject population (for example, demographics, socioeconomic background, personal history, personality) and research settings, (for example, environmental effects of laboratory versus more ecologically valid classroom settings). Lack of clarity in presentation of conditions and results was a major fault of many studies that were examined and resulted in their not being selected for analysis in this study. Some selected studies exhibited imprecision in the use of languages that may have had unintended effects on results, for example, naming a task "play" or "not play".

Intrinsic Motivation and Social Constraints: A Qualitative Meta-analysis of Experimental Research Utilizing Creative Activities in the Visual Arts

Gloria Sharpless

Intrinsic motivation, as defined by social psychologists, is an area of study hampered by mixed and indistinct research findings. This fog-shrouded terrain contributes to a lack of conceptual clarity and creates problems for further research. It also frustrates the translation of research results to classroom practice.

However, the absence of conceptual clarity does not obscure the inherent implications of research findings for the field of art education, primarily because of the creative nature of many of the target activities and the focus on intrinsic motivation. Research implications exist for the field of art education due to the implied (and sometimes stated) link between the social environment, intrinsic motivation and artistic creative performance.

Purpose of the Study

This qualitative meta-analysis of twenty-seven experimental studies from the fields of psychology and art education focuses on children's motivational responses to the introduction of social constraints. The primary objectives were to identify, examine, and analyze experimental research specifically concerned with the motivational impact of social constraints on the behavior of children two to thirteen years of age participating in creative activities utilizing some visual aspect.

In the initial stage of this investigation I searched the literature from the years 1970 to 1989 for research that met the following criteria for inclusion in this study: (a) published between 1970 and 1989, (b) written in the English language, (c) concerned with intrinsic motivation and social constraints, (d) included creative/heuristic activities utilizing some visual aspect, (e) involved human subjects 2 to 13 years of age (studies using special interest groups were not included), and (f) cited frequently and/or landmark study. These criteria were employed to investigate the relationship between social constraints, intrinsic motivation, and creative performance. This period was selected because during that time some theoretical developments in the field of psychology indicated that external incentives may have detrimental effects on motivation, particularly intrinsic motivation.

The major purposes of this study were to focus on the factors in a social environment that promote and enhance the creative situation, to discover the implications arising therefrom for art education, and to determine

where further research needs to be done in order to expand upon the existing research.

The Problem

The overarching problem is succinctly stated by Csikszentmihalyi (1978): "People who respond exclusively to extrinsic rewards spend their life energies in getting things they did not themselves decide they should want" (p. 208). Thus, people who are aware of why they are involved in any particular endeavor can become more self-determined and free themselves from the kind of control to which Csikszentmihalyi refers.

Brophy (1983) speaks to this problem in his discussion regarding overemphasizing performance in the classroom:

> Theory and research on classroom motivation have focused much more on manipulation of task-exogenous factors to control student behavior than on attempts to develop intrinsic motivation by focusing student attention on task-endogenous factors, and much more on motivating students to perform than on motivating them to learn. (p. 206)

This prevailing tendency may contribute to the general failure of the American education system to maintain and enhance intrinsic interest in creative pursuits.

Much of the research conducted by intrinsic motivation theorists has given support to the hypothesis that "extrinsic constraints" can be detrimental to certain aspects of behavior (Deci, 1971; Lepper, Greene, & Nisbett, 1973).

Other researchers posit that any decrement in intrinsic interest in an activity will be detrimental to creativity (Amabile, Goldfarb, & Brackfield, 1990). These researchers hypothesize a relationship between the social environment, motivation, and creative behavior. Regarding this hypothesis, Amabile, Hennessey, and Grossman (1986) argue that: "Extrinsic motivation enhances performance on algorithmic tasks . . . but undermines performance on heuristic tasks. . . . Because creativity tasks are, by definition, heuristic, they should show adverse performance effects of extrinsic motivation" (p. 15).

Even though much of the intrinsic motivation, and related research, has inherent relevancy for the field of art education, these findings are seldom found in art education literature. This inattention, along with the small number of studies in this area within the field of art education, indicates an information deficiency in the field.

Unfortunately, because of the diverse quality of the studies in the area of intrinsic motivation, it can be an arduous task to translate the research findings to classroom practice. Referring to the disorganized nature of some

of the research, Eysenck (1984) remarked: "Contemporary cognitive psychology . . . often seems to resemble the messenger in **Alice in Wonderland** who went in all directions at once" (p. 1). This multifarious research will not narrow the well known "gap" between research and practice in education.

In order to begin to address these problems, a few of the major questions I asked were:

1. Are social constraints, when introduced to children to promote participation, and often a certain level of performance, in a particular activity detrimental to intrinsic motivation and quality of product?

2. What other factors in the social setting might be contributing to the research findings, especially, the undermining of intrinsic motivation, and the lower quality ratings of the product after the use of external incentives?

3. What might assist someone in becoming more self-determined, i.e., develop an internal locus-of-control (Rotter, 1966), and free oneself from the kind of control to which Csikszentmihalyi (1978) refers?

Overview of Research Method

I used a qualitative meta-analytic technique to synthesize experimental findings concerning the relationship between social constraints, intrinsic motivation, and creative performance. This qualitative approach brings out aspects that the researchers may have thought were irrelevant or simply ignored about the subject population. "Meta-analysis is aimed at generalization and practical simplicity" (Glass, McGaw, & Smith, 1981). In addition, the qualitative approach gives one intuitive hunches: lays ground for further studies.

I wanted to analyze the relationships between the variables in these studies and discover possible explanations for the effect(s) of social constraints on intrinsic motivation and creative performance.

My twenty-nine category framework of analysis for experimental research is a version of the one developed by Jones (1980) and was adapted for this study in order to conduct the primary analysis. This analytical approach to experimental research provides a built-in measure for quality control because the selected research has to be thoroughly documented to conform to the framework of analysis and provides some uniformity for diverse data.

The first level of analysis involved partially decontextualizing the data. In order to further review and investigate the data while minimizing any tendency to associate information in familiar patterns, it was deemed necessary to extend the decontextualization.

This secondary analysis was conducted using the Jones Visually Weighted Free Key Word Indexing System which provided qualitative data analysis. This method was used to organize and categorize the diverse data and to facilitate the discovery of contextual interrelationships within and across the studies. Each study and the framework was transferred onto index cards. Within each category, a color coding and symbol system was developed. These codes allow Boolean, random and probabilistic visual sorts to take place which may either minimize researcher control over a possible outcome or allow the use of the researcher's intuition in formulating the sorts. As these cards evolved, terms, ideas, associations, and interrelationships became apparent. This method of non-quantitative analysis, which encourages a thorough analysis is called "recontextualizing decontextualized knowledge" (Jones, 1980). The analysis of the research, both within and between categories, remains grounded in the data within the original studies.

Conclusions

The following are general statements concerning the more significant findings and noted limitations.

The experiments often produced contradictory results. Nonetheless, the preponderance of the evidence did reveal that certain social circumstances can decrease intrinsic motivation and, more often than not, adversely affect the rated quality of the creative product (Table 1).

One of the main influences in this regard was the contingency factor. Social rewards that were expected, task-contingent, competitively-contingent, involved no choice or restricted choice, and involved lack of descriptive feedback were more likely to have a negative influence on intrinsic motivation and rated quality of product. In general, performance-contingent rewards, praise (especially descriptive praise), and success were the least likely independent variables to undermine intrinsic motivation and task performance. Even though these conditions would usually not undermine task performance or intrinsic interest, they did not always increase the desired effects. Oftentimes, the findings revealed no effect of conditions on these behaviors.

Of the various theoretical perspectives presented in the studies, each offered a somewhat different orientation for intrinsic motivation. This investigation found more support for Deci's cognitive valuation theory, Amabile's intrinsic motivation hypothesis of creativity, and Bem's self-perception theory. These were also the more frequently tested and funded theories/research. In the 1980s research designed to investigate and test cognitive evaluation theory and the intrinsic motivation theory of creativity increased.

Deci (1975) presents three propositions to account for research findings that show a change in the subjects' perceived locus of causality after receiving a reward for performing an intrinsically motivated activity: (a) intrinsic motivation can be affected by a change in perceived locus of causality from internal to external, (b) intrinsic motivation can be affected by a change in feelings of competence and self-determination, and (c) every social constraint has a controlling aspect and an informational aspect which provide the subject with information about competence and self-determination (pp. 139, 141, 142). Amabile's (1983) intrinsic motivation hypothesis of creativity maintains that the intrinsically motivated state is conducive to creative performance while the extrinsically motivated state is detrimental. (This hypothesis concentrates on variables related to autonomy.) Bem's (1967) self-perception theory proposes that beliefs are inferred from perception of one's own behavior.

In sum, this study indicated that a context that supports self-determination and a feeling of competency will be the most effective way to foster curiosity and exploratory behavior (requisites for creative activity).

This, of course, does not begin to answer the questions raised by the limitations in the selected research. For example, there were not enough data to draw conclusions concerning the persistence of the effects over time, on immediate performance, and on varying levels of initial interest.

In addition, the majority of the selected studies employed research designs that did not directly measure the impact of specific factors from the following variables on intrinsic motivation and task performance: (a) the subject's reinforcement history, (b) socioeconomic background, (c) personality, (d) demographic information, (e) valuing of the target activity and the social constraint, and (f) the physical environment.

This analysis revealed that there was more room to interpret the influence of affective states than the above variables on the outcome of the research. There seemed to be no clear, strong evidence that the affective states measured were associated with the level of rated creativity or intrinsic motivation. However, there was some support for the affective state of frustration as an explanation for a decrease in intrinsic motivation. Fabes (1987) proposes that instrumental rewards may cue emotions by magnifying the salience of the negative aspects of the situation.

Regardless of developmental differences between younger and older children, the effects of the social constraints on intrinsic motivation and task performance were similar. Overall, the results were also similar for the gender factor.

There was also the question of ecological validity. The following were the more consequential shortcomings in this regard: (a) in the majority of the studies the experiment was conducted in physical environments away from

the regular classroom, (b) the majority of the studies allowed less participation time than would be the average in a classroom, and (c) the activities were sometimes presented as "play." Ecological validity was also compromised in other studies where the separate research room was referred to as the "surprise room" or the participants were invited to a "party."

Clearly, more research needs to be conducted that will further define under what circumstances social constraints will have a detrimental effect on intrinsic motivation and creativity. These findings could have implications for other disciplines, and could be extended to other environments in society such as the work place. Getzels and Csikszentmihalyi (1976) asserted that if creative behavior is nurtured and encouraged, more people will become better problem-finders and better problem-solvers. This nurturing could produce the necessary creative solutions for social and environmental ills. Therefore, providing environments conducive to creative endeavors should be a high priority in any society concerned with improving the quality of life by identifying significant problems and solving them in a creative manner.

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Table 1. Conditions That Resulted In Significantly Lower Rated Quality of Performance

Study	1	2	3	4	5	6	7	8	9	10	11	12	13
Independent Variables/ Constraints													
Expected Task Cont.													
Symbolic	•	x								•			
Tangible													
Evaluation report card													
Activity													
Expected Task Noncont.													
Symbolic				_								•	
Expected Competitive cont.													
Symbolic		x											
Tangible													
No Reward												•	
No Choice													
No Treatment													
Controlling Limits						•							

Study	14	15	16	17	18	19	20	21	22	23	24	25	26	27
Independent Variables/ Constraints														
Expected Task Cont.														
Symbolic								###(1)						
Tangible														
Evaluation report card		•						***(2)						
Activity									:(2)					
Expected Task Noncont.														
Symbolic														
Expected Competitive cont.														
Symbolic														
Tangible										•				
No Reward		•											+++	
No Choice														
No Treatment						•							•	

Reward/computer group ###
Experimenter evaluation ***
Choice/reward :
Immediate performance _

High initial interest •
High and low performance demands x
No intrinsic motivation training +++ .

Experiments 9(1)(2), 14,17, 20(1)(2), 24, and 27 did not use or report results from measurements of creative performance

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mentor's introduction

RON W. NEPERUD

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What can one say about a qualitative/ethnographic investigation in progress other than to affirm its intent and direction? In recent years, I have been particularly impressed by the need for empirical information that casts a brighter light upon the phenomena of culture and aesthetics as being of utmost importance to art education. Qualitative insights of an evolving and changing process such as middle school youth's engagement with popular culture and construction of their own will provide much needed information. This is not to say that generalizations will result that need merely be applied to other circumstances, but clues will develop on how students create their own meaning from the images which bombard them. These, in turn, sensitize us to questions that we need to ask in confronting how other particular groups engage with their environments.

The deconstruction of cultural myths and beliefs has served the necessary function of providing, if not a fresher slate upon which to view contemporary culture, at least a recognition of historical circumstance ever present. It seems though that there comes a time when attention needs to be focused upon the present with a certain degree of optimism enabling us to push beyond a prevailing pessimism. Monica is asking the right kinds of questions to provide insights into a very crucial period in youth's formation and interpretation of their cultural practices. She has asked questions sufficient for a life's work on unraveling the complexities of cultural constructions.

Reflections and Refractions of Societal Images: The Cultural Formation of Self-Identity in a Middle School Art Classroom

Monica Kirchweger

I am planning to conduct an ethnographic study on how middle school students use images in the context of making art in a classroom setting which utilizes computers as an integral part of the art curriculum. The fieldwork will be carried out over the course of one academic year. Since art is a required subject at the middle school level (as opposed to being an elective at the high school level), the students in this study will reflect a more diverse student population than at the high school level where students self-select their enrollment in art classes.

While the number of qualitative studies done in educational contexts has been steadily on the increase in recent years, middle school classrooms tend to be studied less often than their elementary and high school counterparts. Furthermore, the number of art classrooms in which qualitative research has been conducted makes up only a relatively small portion of this research, and this has often been limited to case studies, educational criticism, and other forms of research which are extremely limited in either the number of participants or in the duration of time over which the fieldwork is conducted. Finally, despite the increasingly wide spread use of computers in the art classroom, very little qualitative research, let alone full scale ethnographies, has been done on the use of this new technology by students and teachers.

So far I have not found a single qualitative study of computer usage in a middle school context. Existing research in this area has occurred only at the elementary, high school, and university levels. Kerry Freedman and Anju Relan (1989, 1990, 1992) are virtually the only people who have published empirical research on students' use of computers in art education environments to date. In the metropolitan area in which I will be conducting the fieldwork for my dissertation, however, there are at least four middle schools which do use computers in their art classrooms. In fact, computer usage in middle school art classrooms in this locale is greater than at either the elementary or high school levels.

Students at the middle school level are usually just beginning to try to seriously define themselves in terms of who they will become as teenagers and adults. How students at this age relate to the images around them may suggest ways in which they are defining themselves. In our consumer-driven culture we are literally bombarded daily with images. From billboards and magazines to television and movies, the media are projecting images of

gender, class, race, and so forth in ways that suggest that if one has "the look" of the models in these images, or if one owns the products featured therein, one will be happy, popular, wealthy, and loved. How do these images get understood and/or used by middle school students in the context of making art and in the context of defining their self-identity? Do they value and attempt to emulate them or do they reject the societal images of beauty, glamour, wealth, and success that most of these images project? How does this reflection and/or rejection contribute to the cultural formation of self-identity?

I am interested in a number of avenues of exploration within the context of this study

* What role does gender play in how technology is perceived and used in the art classroom?

* Do images made by students who differ by economic class, gender, race, ethnicity, and so forth create images in unique ways, and is there a visual difference in the content and style of these images?

* Have students evolved distinct and differing thought processes about how best to utilize the computer in the creation of their own images?

* What sort of aesthetics do students attribute toward art made with the use of computers? How does this aesthetic relate to their watching of television shows, MTV, and the movies? Is the computer valued for its ability to produce high-tech special effects or is it valued as a serious art making tool?

* How do students relate to the added dimensionality of time in making works on the computer which are animated and possibly interactive and/or rendered in three dimensions?

* What is the relationship between "official" teacher talk about art and the art that these students are making and valuing in their own cultural spheres.

* With the use of inputting "found" images through the use of digitizing or scanning, what images do students incorporate from popular culture, the mass media, fine art, or family snapshots. Why and how did they use them? How do students define their self-identity in terms of gender, class, race, and so forth in terms of these images? Is written text incorporated into their art work in relation to these images?

As the research evolves I know I may find that some of these questions will remain unanswered and unanswerable. Questions other than these may emerge that I cannot possibly conceive of at this early date.

While I am particularly interested in how girls form their sense of self-identity, I feel that one cannot simply focus solely on one gender and ignore the other. The girls are not in a social vacuum. In addition to being influenced by images and same sex peers, in some form and degree their male classmates, family members, teachers and others within and outside of the school will have positive and/or negative effects on the girls' conceptions of self. For instance, in Paul Willis' (1977) classic study of working class male youths' transition from secondary schooling to the waged workplace, he focusses almost exclusively on "the lads" a small group of male youths whom he identifies as resisting school culture and valuing the adult culture of the shop floor. One is left wondering about the girls, "ear'oles" (conformist male students), and most of the teachers and parents of "the lads." They are an absent presence in the lads' lives, only being discussed as objects of the lads' activities. Similarly, Christine Griffin (1985) and Linda Valli (1986) have done ethnographic studies of female youths' transition from high school to the job market and have focussed primarily on females, apart from their male counterparts.

While the category of sex is a biological given, gender is a social construct reinforced through cultural discourse which is used to connote the behavior, attitudes, aptitudes, and appearance of human beings. Linda Christian-Smith (1988) has studied teenage girls' engagement with adolescent romance novels and the construction of femininity contained within these gendered discourses. She found that

> While teen romances run counter to the realities of many women's and girls' actual lives, they nevertheless serve to maintain traditional views of what should constitute those lives. According to the novels, femininity consists of administering to the heart and tending the hearth. . . . Although most of the girls wished for a domestic femininity in the final analysis, the constitution of their femininity was fraught with tremendous conflict. Given the power of cultural products like romance novels in preparing girls for their entrance into heterosexual romance, it is necessary to engage girls in a recognition of the contradictions surrounding femininity, both in narrative texts and in their own lives. (p. 97)

Lois Weis (1990) also has studied high school students in relation to their eventual school leaving and transition to adulthood. Unlike the aforementioned, in this case the students faced bleak employment options upon leaving school. Weis has done a more relational study in that she looked at how the students in this working class area define themselves in relation to their peers across gender and race, as well as to their teachers and

parents. What is missing from her analysis of the students' definition of self-identity is how they relate to the gendered, racial, and class-based discourses of popular culture and the mass media. This absence is particularly apparent when she discusses the girls' contradictory notions of career and family. She wonders why this generation of female youth is so different from their parents aspirations and notions of feminine roles in life, but fails to examine cultural influences outside of their home and school role models. What were the girls reading, watching on television, and viewing at the movies?

I am interested in combining both long-term observation of the middle school art students' interactions with their peers and teachers in relation to art making processes and the "official" art learning that is supposed to be occurring with a semiotic readings of the images these students produce, their discourse about them in class and in interviews, and videotaped footage of their process of working on the computer. I do not subscribe to the positivistic myth of the 'objective' observer or in 'going native' as the naturalistic 'fly-on-the-wall' researcher (Roman, 1987; Roman & Apple, 1989). Participants will know who I am and why I am there, and my tentative conclusions about the research will be read and reread by the students and teacher as the study evolves. Their responses will be incorporated into the final text. I will also be striving to make the final text accessible to a wider audience by using language in a way that minimizes jargon and is descriptively vivid in the portrayal of the research findings.

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